देवीस्तोत्रम्

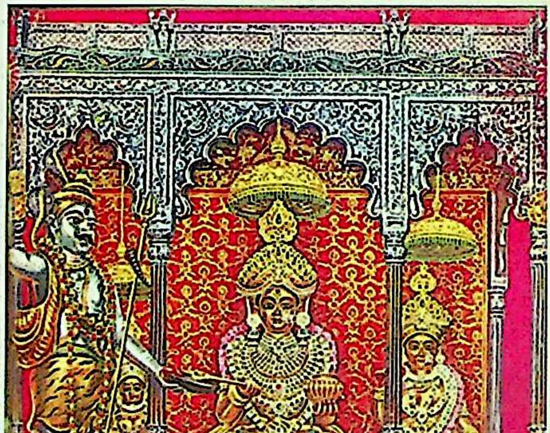
DĒVĪSTŌTRAM

(Kanakadhārā Stōtram , Annapūrṇāstuti, Bhramarāmbāṣṭakam, Mīnākṣī Stōtram)

of

ĀDI ŚAṄKARA

With meanings in Tamil and English



Dr. C. L. Rāmakrishnan
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by

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PREFACE

Dēvīstōtram is a collection of some important hymns sung by Śrī Śaṅkarācārya on different occasions. In fact the very first hymn that issued forth from the mouth of Śaṅkara was Dēvībhujaṅgam which was in praise of Dēvī. It is held by some scholars on the basis of Saundaryalaharī (verse 75) that the Mother Goddess herself suckled the child Śaṅkara when he was only three years old. Immediately after this event Śaṅkara became an inspired poet and he started singing in praise of the Goddess and that was Dēvībhujaṅgam consisting of twenty-eight melodious verses.

The first hymn in the present collection is the famous 'Kanakadhārā Stōtram' addressed to Mahālakṣmī. There is a story attached to the composition of this hymn. Śaṅkara was sent to gurukula after upanayanam at the age of five. There he was expected to go around the villages and towns nearby to beg alms. On one such occasion he chanced to go to a house of a very poor brahmin. The lady inside the house, seeing the brahmacārī coming in for bhikṣā, felt extreemly distressed as she had nothing in the house to offer him. The lady, however, searched hard in the house and found one small fruit of gooseberry (āmalaka, nelli kani), which she offered to Śaṅkara. Deeply touched by the strong devotion of the poor lady in our traditional custom, Śaṅkara sang a hymn to invoke the grace of the Goddess of wealth (Mahālakṣmī). The Goddess answered Śaṅkara's prayer by showering golden gooseberries on the poor brahmin's house. Thus the Kanakadhārā Stōtram originated. Some scholars believe that this was the first hymn ever recited by Śaṅkara because according to them the verse 75 of Saundaryalaharī is referring to Tiru Jñānasambandhar and not to Śaṅkara. The Dēvībhujaṅgam, according to this group of scholars, was composed at a later period of time. The Kanakadhārā Stōtram is very important as it is chanted even today in every devout hindu family to alleviate poverty and promote prosperity. This hymn also has a deeper meaning. It is normally held that everyone has to face the consequences of his prārabdha karmas (actions which have already begun to bear fruits). But in the present case the miserable condition of the brahmin lady was destroyed by the pleased Mahālakṣmī. Thus the episode clearly shows that even the prārabdha can be changed by strong devotion and the grace of Goddess. This is the greatness of Bhakti.

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The second hymn of the present collection 'Annapūrṇāstuti' is also very important because its some verses are recited everyday before partaking of food. This hymn was sung in Vārāṇasī in the Annapūrṇā temple. After initiating Śaṅkara into the highest order of renunciation (paramahaṃsa-saṃnyāsāśrama), Gōvinda Bhagavatpāda, the preceptor of Śaṅkara advised him to go to Vārāṇasī and write commentaries on the Brahmasūtras, the Upaniṣads and the Bhagavadgītā. When Śaṅkara reached Vārāṇasī and saw the serene waters of the Ganges and various graceful temples, he was overwhelmed and his feelings got expression in many hymns. Annapūrṇāṣṭakam or Annapūrṇāstuti is one amongst them. Here Śaṅkara is using the epithet 'Kāśīpurādhīśvarī' (the supreme ruler of Kāśī) for Annapūrṇā. Is not then Śiva the supreme ruler of Kāśī ? We find an answer to this question in the Kāśīkhaṇḍa. Kailāśa was the original dwelling place of Śiva. But after his marriage with Pārvatī, the daughter of Himavān, Śiva started searching for another residence as staying in father-in-law's house is not considered proper.

Śiva's search ended when he saw the luminous Kāśī and he decided to make it his permanent home. But there was a difficulty. Kāśī was ruled by Divōdāsa, an exceptionally benevolent and virtuous king. The king was not ready to permit any celestial being to live in his kingdom lest there would be another centre of power. Śiva sent Agni, sixty-four Yōginīs, fifty-six Vināyakas, twelve Ādityas one by one to persuade Divōdāsa to vacate the city. However all these gods not only failed in their mission but enchanted by the holi city they all settled here and nobody reported back to Śiva . Then Śiva asked Brahmā to go and find some fault in the king so that he may be dethroned on that plea. Brahmā, disguised as an old brahmin came to Divōdāsa and asked him to supply all the materials for the performance of Aśvamēdha Yajña. King Divōdāsa provided the materials without any mistake and Brahmā performed ten Aśvamēdha Yajñas continuously and happily stayed in Kāśī. Then Ḍhuṇḍhi Gaṇapati was sent who started creating obstacles in every work of the King. Annoyed Divōdāsa could not solve these problems himself and looked for some miraculous help. At this juncture Viṣṇu appeared. He gave the knowledge of renunciation to Divōdāsa and persuaded him to provide room for Śiva so that his people can live happily without any problem. Enlightened Divōdāsa renounced everything, installed a Śiva liṅga (Devōdāsēśvara), and left for Śiva lōka. Śiva entered the city and decided never to part with it. Kāśī became his Avimuktakṣētra. Annapūrṇā however did not like the idea of staying in Kāśī as it was a mahāśmaśāna. But Śiva was not willing to leave it even for a moment. Finally it was mutually decided that Kāśī mahāśmaśāna would be their abode for three yugas and the same place would be known as Annapūrṇāpurī in the fourth Kaliyuga. In the Kaliyuga, Annapūrṇā would govern Kāśī, provide food and abundance in life, and Śiva would provide liberation at the time of death. Annapūrṇā is a mother goddess associated with fertility, growth, abundance, and well-being. She is usually depicted as holding a cooking pot and a ladle. She feeds the whole world along with her consort Śiva. Thus the incarnation of Pārvatī in the form of Annapūrṇā demonstrates the importance of food.

The significance of Annapūrṇāstuti in the system of Advaita Vēdānta can be seen from another angle. The world, for Śaṅkara, is an illusion. But it has a positive role in the realisation of our true self, Brahman. To play this positive role a human body is required and the body is nourished only by food. Thus Annapūrṇā depicts the value of food in achieving the final mission of life, mōkṣa. It is for this reason that Śaṅkara describes Annapūrṇā as holding a scripture and akṣamālā in her hands and as a goddess who opens the doors of mōkṣa. The penultimate verse of the Stuti also clearly indicates that the prayer is for that food which gives knowledge and dispassion.

Śaṅkara toured all over India three times to propagate the philosophy of Advaita Vēdānta. In the course of these digvijaya-yātrās (tours of victory) he visited many sacred places, worshipped Gods and Goddesses there, singing hymns after hymns in their glory. One such hymn is the Bhramarāmbāṣṭakam, which is sung in Śrīśailam to glorify the goddess Bhrāmarī (black bee) or Bhramarāmbikā (mother of bees), the consort of Mallikārjuna (Śiva, also known as Bhramarādhipa). We find a detailed description about the incarnation of Bhrāmarī Dēvī in Śrīmaddēvībhāgavatapurāṇa (X.13.37-125). A bold and brave demon known as Aruṇa was a votary of Gāyatrī. He performed severe penance for thousands of years and pleased Gāyatrī and Brahmā. When Brahmā alongwith Gāyatrī appeared before him he prayed and prostrated before them and desired immortality as a boon. Brahmā advised him to ask for something else as he cannot go against the universal law, everything born has to die some day or the other. Aruṇāsura then wished that he should not die in any war, nor by any weapons, nor by any male or female, nor by any biped or quadruped or any combination of them. He also wished that strength through which he can conquer gods. Brahmā granted the wish and left. Armoured with Brahmā's boon Aruṇāsura sent a messenger to the heavens that he is coming to fight with the gods. Hearing the message Indra trembled with fear and fled with other gods to the abode of Brahmā. Taking Brahmā and then Viṣṇu they all reached the abode of Śiva and held a conference there to find a way to kill the demons. Meanwhile Aruṇa surrounded by his army went to the heavens and assumed the charge of all the gods by taking various forms. Dēvas however could not find any solution in the conference. Suddenly they heard a divine voice which advised them to worship Bhuvanēśvarī and somehow make Aruṇāsura stop worshipping Gāyatrī. Dēvaguru Bṛhaspati was sent to Aruṇāsura to deviate him from Gāyatrī-japa. When Bṛhaspati met Aruṇāsura, the wonder-struck demon asked him the reason for coming as he does not belong to his side. Bṛhaspati told him that as both of them worship the Goddess Gāyatrī they belong to the same side. Arrogant Aruṇāsura felt ashamed of himself and stopped worshipping Gāyatrī. As a result he lost his splendour. In due course Bhuvanēśvarī appeared in the form of Bhrāmarī . She was surrounded by innumerable black bees. Then the Bhrāmarī Dēvī directed the black bees and they began to tear asunder the breasts of the demons and killed Aruṇāsura and his whole army in no time. Thus the incarnation of Bhrāmarī Dēvī was for the protection of good and destruction of evil-doers while maintaining the sanctity of the boon given by Brahmā.

This episode also has a deeper meaning. Aruṇa signifies the dawn. Here it stands for the dawn of a new group of people or civilization. The formation of a new group of people has to face many difficulties and opposition in the beginning. These difficulties are created by that selfish and egotist individual who thinks that all the three worlds are meant for him and no one else has any share in it. Aruṇa as an Asura represents these difficulties and opposition. Pārvatī took the form of a black-bee consisting of numberless bees to remove these difficulties. This means a collective body, numberless bodies organised into one body, is the only way to counteract the difficulties. Thus the incarnation of Bhramarāmbā teaches that any group or civilization can flourish only when the individuals surrender their personal interests and work in harmony as a collective body.

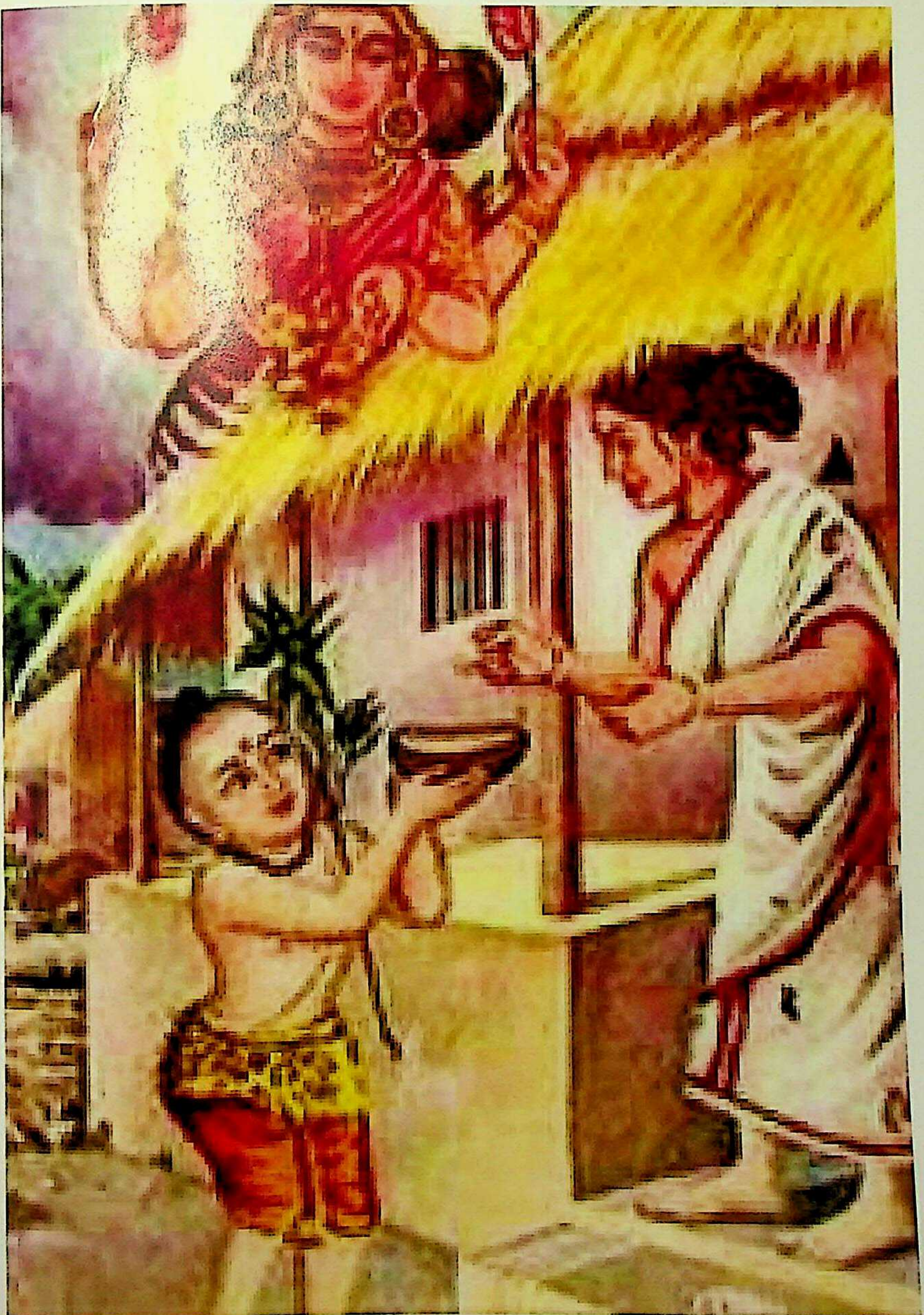
Śaṅkara also visited the temple of Mīnākṣī in Madurai and sung Mīnākṣīpañcaratna and Mīnākṣī Stōtra. In the first verse of the Mīnākṣī Stōtra Śaṅkara has addressed Mīnākṣī as the daughter of the king Malayadhvaja. There is a legend behind it. It is said that the Pandyan king Malayadhvaja and his wife Kāñcanamālā performed putrakāmēṣṭi yajña wishing a child. To answer their prayers Pārvatī appeared as Mīnākṣī out of the sacrificial fire. Thus Mīnākṣī (fish eyed) is an incarnation of Pārvatī. She is the principal deity of the temple and not her consort Śiva who is known here as Sundarēśvara. This gives rise to a very vexed question. Is the highest reality male or female? Vedas and Purāṇas are very clear on this subject. They unequivocally proclaim that the highest reality is neither male nor female nor anything else, but at the same time it can be viewed as any of these. To make this point expressly clear they use the words ātmā in masculine, Brahman in neuter, and Śakti in feminine to signify the same ultimate reality. Words in different genders can be used to express one meaning. This does not mean that the signified object also belongs to that gender.

Annapūrṇā, Bhramarāmbā and Mīnākṣī are incarnations of Pārvatī. What about Mahālakṣmī? Is she different? Are there many Goddesses? Or, are they only different manifestations of one ultimate reality? In this context we find a very apt incidence in Dēvībhāgavatapurāṇa. When the demon Niśumbha was killed by Caṇḍikā, Śumbha came forward and lodged an allegation on Caṇḍikā that she had not adhered to proper rules of warfare. She had killed Niśumbha and other demons deceitfully by taking the help of many other powers like that of Kālikā, Brahmāṇī, Māheśvarī, Vaiṣṇavī, Aindrī, Kaumārī, Vārāhī, Vāruṇī etc. To counteract this charge of Śumbha, Caṇḍikā absorbed all the powers of different gods within her and clearly demonstrated that ultimately she is one only. Different forms of gods and goddesses are only her different manifestations.

Now another question arises. If Goddess is one only why she assumes different forms. We find the answer again in the Purāṇas. The cause of different manifestations of Goddess is her devotees. Goddess takes different forms according to the demand of the situation and wish of the devotees. She appears as Mahālakṣmī before a wealth-wishing-devotee, as Annapūrṇā before a devotee desirous of food, as Caṇḍikā before a devotee demanding protection from evil forces, and as Mīnākṣī before a devotee wishing a child. Goddess herself has proclaimed that she takes that very celestial form which her devotees want her to take and fulfils their desires.

In the present volume some select hymns are given to adore some of the manifestations of Goddess. The work was undertaken under the inspiration of Śrī Śaṅkarācārya of Kāmakōṭi-pīṭha, Kāñcī. The hymns are given here in bold Devanāgarī script followed by its transliteration in Tamil as well as Roman script. This will immensely help those who are not conversant with Devanāgarī script to sing correctly the hymns.Then follows English and Tamil translations of the verses. The translations are faithful and lucid. We believe that the proper knowledge of the meaning of the hymns is an indispensable aid to increase the level of devotion. The Notes on some technical and important words appended at the end is giving valuable information and prompting us to read further. Salutations to prolific poet Śaṅkara for having composed these hymns . Thanks are due in large measure to Dr. C. L. Ramakrishnan for English translation and inspiring notes, Dr. Alamelu Ramakrishnan for editorial assistance, and Dr. Rama Venkataraman for transliteration and Tamil translation. I pray to Goddess to shower her grace on them and grant them enough strength to serve the society through their works in future also.

S. Vijaya Kumar
25.08.2015



Kanakadhara

कनकधारास्तोत्रम्

The Hymn of Golden Rain

अङ्गं हरेः पुलकभूषणमाश्रयन्ती
　भृङ्गाङ्गनेव मुकुलाभरणं तमालम्।
अङ्गीकृताखिलविभूतिरपाङ्गलीला
　माङ्गल्यदाऽस्तु मम मङ्गलदेवतायाः ॥ १॥

அங்கம் ஹரே: புலகபூஷணமாஶ்ரயந்தீ
　ப்ருங்காங்கநேவ முகுலாபரணம் தமாலம்.
அங்கீக்ருதாகிலவிபூதிரபாங்கலீலா
　மாங்கல்யதாऽஸ்து மம மங்கலதேவதாயா: || 1 ||

aṅgaṃ harē: pulakabhūṣaṇamāśrayantī
　bhṛṅgāṅganēva mukulābharaṇaṃ tamālam.
aṅgīkṛtākhilavibhūtirapāṅgalīlā
　māṅgalyadā'stu mama maṅgaladēvatāyā: .. 1 ..

மொட்டுக்கள் ஆகிய அணிகளைக் கொண்ட தமாலமரத்தை பெண் வண்டு சுற்றித் தவழ்வது போல் மயிர்கூச்சுக்கள் ஆகிய அணிகளை உடைய ஸ்ரீஹரியின் மேனியை தழுவி நிற்கும், செல்வங்கள் அனைத்தையும் ஏற்றிருக்கும், நன்மைகளுக்கு இருப்பிடமான தேவியின் கடைக்கண்ணின் விளையாட்டு எனக்கு மங்களம் தரட்டும் (1)

*May the sportive sidelong glance of Devi protect me and grant me all auspiciousness. She is the repository of all good things, holds in her all the wealth of the universe and she is always by the side of the horripilation- ornamented (bluish) body of Sri Hari like the female bee hovering around the Tamala tree ornamented by a row of buds. (1)**

अङ्गम् - *body* | हरेः - *of Lord Hari* | पुलकभूषणम् - *decorated with horripilation* | आश्रयन्ती - *resorting* भृङ्गाङ्गना - *female bee* | इव - *like* | मुकुलाभरणम् - *the ornament consisting of buds* | तमालम् - *Tamala tree* | अङ्गीकृत - *well-known* | अखिलविभूतिः - *the entire opulence* | अपाङ्गलीला - *the sporting sidelong glance* | माङ्गल्यदा - *bestower of auspiciousness* | अस्तु - *may be it* | मम - *mine (to me)* | मङ्गलदेवतायाः - *of the goddess of auspiciousness*

मुग्धा मुहुर्विदधती वदने मुरारेः
प्रेमत्रपाप्रणिहितानि गतागतानि।
माला दृशोर्मधुकरीव महोत्पले या
सा मे श्रियं दिशतु सागरसंभवायाः ॥ २ ॥

முக்தா முஹுர்விதததீ வதநே முராரே:
ப்ரேமத்ரபாப்ரணிஹிதாநி கதாகதாநி.
மாலா த்ருஶோர்மதுகரீவ மஹோத்பலே யா
ஸா மே ஶ்ரியம் திஶது ஸாகரஸம்பவாயா: || 2 ||

mugdhā muhurvidadhatī vadanē murārē:
prēmatrapāpraṇihitāni gatāgatāni.
mālā dṛśōrmadhukarīva mahōtpalē yā
sā mē śriyaṃ diśatu sāgarasambhavāyā: .. 2 ..

மலர்ந்து விரிந்த நீல தாமரை மலருக்குள் சென்று வரும் பெண்வண்டுகள் போல், முரனை அழித்த நாராயணனின் முகத்தில் அடிக்கடி ப்ரேமையுடன் போவதும் வெட்கத்துடன் திரும்பி வருவதுமான பாற்கடலில் தோன்றிய லக்ஷ்மியின் அழகிய கடைக்கண்களின் தொடர் எனக்கு ஐச்வர்யத்தைக் கொடுக்கட்டும்.(2)

May the glances of the One who emerged from the (milky) ocean, rain all prosperity on me. Her glance, which alternately dwells on and retires from the face of the destroyer (Lord Vishnu) of the demon Mura, due to exuberance of love and bashfulness, looks like rows of female bees advancing towards and retreating from the full-grown blue lotus. (2)

मुग्धा - *innocent* | मुहुः - *again (and again)* | विदधती - *displaying* | वदने - *on the face* | मुरारेः - *of the foe of the demon Mura (Lord Vishnu)* | प्रेमत्रपाप्रणिहितानि - *discharged (directed towards) due to love and bashfulness* | गतागतानि - *movement back and forth* | माला - *row* | दृशोः - *of the eyes (glance)* मधुकरी - *female bee* | इव - *like* | महोत्पले - *a large fully blossomed lotus* | या - *which* | सा - *that* मे - *for me* | श्रियम् - *all-round prosperity* | दिशतु - *may grant* | सागरसंभवायाः - *of the One Who emerged from the (milky) ocean*

विश्वामरेन्द्रपदविभ्रमदानदक्षं
आनन्दहेतुरधिकं मुरविद्विषोऽपि ।
ईषन्निषीदतु मयि क्षणमीक्षणार्धं
इन्दीवरोदरसहोदरमिन्दिरायाः ॥ ३ ॥

விஶ்வாமரேந்த்ரபதவிப்ரமதாநதக்ஷம்
ஆநந்தஹேதுரதிகம் முரவித்விஷோऽபி
ஈஷந்நிஷீதது மயி க்ஷணமீக்ஷணார்தம்
இந்தீவரோதரஸஹோதரமிந்திராயா: || 3 ||

viśvāmarēndrapadavibhramadānadakṣaṃ
ānandahēturadhikaṃ muravidviṣō'pi
īṣanniṣīdatu mayi kṣaṇamīkṣaṇārdhaṃ
indīvarōdarasahōdaramindirāyā: .. 3 ..

அனைத்து தேவர்களுக்கும் அதிபதியான இந்திரபதவியின் வைபவத்தைக் கொடுக்க வல்லதும், முரனை அழித்த நாராயணனுக்கும் அதிக மகிழ்ச்சியை தரும், நீல தாமரையின் நடுப்பகுதி போல் அழகானதும் ஆன அந்த லக்ஷ்மியின் பாதி திறந்த கண்களின் பார்வை என் மீது ஒரு நொடியாகிலும் அவசியம் விழட்டும். (3)

May the sidelong glance of goddess Indira, which is capable of conferring the mighty position of the chief of all gods (Indra), which is the cause of the highest bliss to the enemy of Mura (Lord Vishnu), and which resembles the sibling of the middle portion of the blue lotus (i.e. charming and beautiful), fall upon me, at least for a fraction of a second. (3)

विश्वामरेन्द्रपदविभ्रमदानदक्षम् - *capable of bestowing the prowess of the chief of all celestials* । आनन्दहेतुः - *cause for bliss* । अधिकम् - *superior to* । मुरविद्विषः - *of the enemy (Lord Vishnu) of the demon Mura* अपि - *even* । ईषत् - *a little* । निषीदतु - *may rest* । मयि - *upon me* । क्षणम् - *a moment* । ईक्षणार्धम् - *a trifle of a momentary glance* । इन्दीवर - *blue lotus* । उदर - *central portion* । सहोदरम् - *uterine brother (born of the same womb)* । इन्दिरायाः - *of Indira (goddess Lakshmi)*

आमीलिताक्षमधिगम्य मुदा मुकुन्दं
आनन्दकन्दमनिमेषमनङ्गतन्त्रम् ।
आकेकरस्थितकनीनिकपक्ष्मनेत्रं
भूत्यै भवेन्मम भुजङ्गशयाङ्गनायाः ॥ ४ ॥

ஆமீலிதாக்ஷமதிகம்ய முதா முகுந்தம்
ஆநந்தகந்தமநிமேஷமநங்கதந்த்ரம்.
ஆகேகரஸ்திதகநீநிகபக்ஷ்மநேத்ரம்
பூத்யை பவேந்மம புஜங்கஶயாங்கநாயா: || 4 ||

āmīlitākṣamadhigamya mudā mukundaṃ
ānandakandamanimēṣamanaṅgatantram.
ākēkarasthitakanīnikapakṣmanētraṃ
bhūtyai bhavēnmama bhujaṅgaśayāṅganāyā: .. 4 ..

மகிழ்ச்சிக்கு மூலகாரணமான, இமைகளை கொட்டாத, காமகலையை வளர்த்த, கருவிழிகளைப் பாதி மூடிய நிலையில் இருக்கும் இமைகளைக் கொண்ட, கண்களை மூடிக் கொண்டிருக்கும் முகுந்தனை மகிழ்ச்சியுடன் அடைந்த, பாம்பணையில் படுத்திருக்கும் நாராயணனின் மனைவியின் கண்கள் எனக்கு செல்வத்தைக் கொண்டு வரட்டும்.(4)

May the eyes of the One, who has joyfully resorted to and who is the consort of Lord Mukunda, bring me prosperity. Lord Mukunda has the serpent (Adisesha) for a couch, is the sole source for bliss (moksham dadaati iti mukundah), never blinks His eyelids, has propounded the art of love (bhakti) and is having His eyes partially closed (in enjoyment of Self). (4)

आमीलिताक्षम् - *with closed eyes* । अधिगम्य - *having attained* । मुदा - *due to experience of bliss* । मुकुन्दम् - *Lord Mukunda* । आनन्दकन्दम् - *intense bliss* । अनिमेषम् - *not blinking* । अनङ्गतन्त्रम् - *the secret of love (ananga refers to Cupid, the god of love, whose body was destroyed by Lord Siva. Also oblique reference to Raasaleela)* । आकेकरस्थितकनीनिकपक्ष्म - *with eyelids partly closed* । नेत्रम् - *eyes* भूत्यै - *for all prosperity (liberation)* । भवेत् - *may it be* । मम - *for me* । भुजङ्गशय - *the One (Lord Vishnu) reclining on the serpent (Adisesha)* । अङ्गनायाः - *of the damsel (Lakshmi)*

बाह्वन्तरे मधुजितः श्रितकौस्तुभे या
हारावलीव हरिनीलमयी विभाति।
कामप्रदा भगवतोऽपि कटाक्षमाला
कल्याणमावहतु मे कमलालयायाः ॥ ५ ॥

பாஹ்வந்தரே மதுஜித: ஶ்ரிதகௌஸ்துபே யா

ஹாராவலீவ ஹரிநீலமயீ விபாதி.
காமப்ரதா பகவதோऽபி கடாக்ஷமாலா
கல்யாணமாவஹது மே கமலாலயாயா: || 5 ||

bāhvantarē madhujita: śritakaustubhē yā

hārāvalīva harinīlamayī vibhāti.
kāmapradā bhagavatō'pi kaṭākṣamālā
kalyāṇamāvahatu mē kamalālayāyā: .. 5 ..

எந்த கடைக்கண் தொடர், மது என்கிற அசுரனை அழித்த நாராயணனின் கௌஸ்துப மணி அணிந்த மார்பில் இந்திரநீலமணி மாலை போல விளங்குகிறதோ, பகவானுக்கும் காமத்தை அளிக்கிறதோ, தாமரையில் வீற்றிருக்கும் தேவியின் (லக்ஷ்மியின்) அந்த கடைக்கண் தொடர் எனக்கு நன்மைகளை கொண்டு வரட்டும். (5)

That glance of the One (Lakshmi) residing in the lotus, the glance which shines forth brilliantly like a necklace of greenish blue sapphire on the chest - decked with the kaustubha gem-of the destroyer of the demon Madhu (Lord Vishnu) and the glance which brings about fruition of the desires even of the Lord, may it shower bounty on me. (5)

बाह्वन्तरे - betwixt the two arms | मधुजितः - *the conqueror of the demon Madhu (Lord Vishnu)* श्रितकौस्तुभे - *adorned with the kaustuba gem* | या - *which* | हारावली - *necklace* | इव - *like* | हरिनीलमयी - *with greenish-blue lustre* | विभाति - *shining* कामप्रदा - *one who grants all wishes* | भगवतः - *of the Lord* | अपि - *even* | कटाक्षमाला - *continuous stream of compassion* | कल्याणम् - *auspiciousness* | आवहतु - *may it confer* | मे - *on me* | कमलालयायाः - *of the One residing in the lotus*

कालाम्बुदालिललितोरसि कैटभारेः
धाराधरे स्फुरति या तडिदङ्गनेव।
मातुस्समस्तजगतां महनीयमूर्तिः
भद्राणि मे दिशतु भार्गवनन्दनायाः ॥ ६ ॥

காலாம்புதாலிலலிதொரஸி கைடபாரே:
தாராதரே ஸ்ஃபுரதி யா தடிதங்கநேவ.
மாதுஸ்ஸமஸ்தஜகதாம் மஹநீயமூர்தி:
பத்ராணி மே திஶது பார்கவநந்தநாயா: || 6 ||

kālāmbudālilalitorasi kaiṭabhārē:
dhārādharē sphurati yā taḍidaṅganēva.
mātussamastajagatāṃ mahanīyamūrti:
bhadrāṇi mē diśatu bhārgavanandanāyā: .. 6 ..

கைடபன் என்கிற அசுரனைக் கொன்ற விஷ்ணுவின் கருநீல மேகம் போன்ற அழகிய மார்பில், மேகத்தினிடையே மின்னும் மின்னல் போன்று விளங்கும், பார்கவ முனிவரின் புதல்வியும் உலகமனைத்திற்கும் தாயும் ஆனவளின் பூஜைக்கு உகந்த உருவம் எனக்கு மங்களங்களை தரட்டும்.(6)

May that auspicious form of that divine mother of the universe, who is the delight (daughter) of the sage Bhargava, who is the supreme goddess and who dazzles like the streaks of lightning among the water-bearing blue clouds on the blue-hued chest of the destroyer of the demon Kaitabha (Lord Vishnu), shower upon me all auspiciousness and prosperity.(6)

कालाम्बुदालिललितः - *charming like the dense dark blue (rain-bearing) clouds* । असि - *(you) are* कैटभारेः - *the enemy (i.e.Lord Vishnu) of the demon Kaitabha* । धाराधरे - *rain-bearing clouds* । स्फुरति - *shines* । या - *which* । तडिदङ्गना -*the damsel in the form of lightning* । इव - *like* । मातुः - *of the divine (universal) mother* । समस्तजगताम् - *of the entire universe* । महनीयमूर्तिः - *the supreme form* । भद्राणि - *of auspiciousness* । मे - *for me* । दिशतु - *may bestow* । भार्गवनन्दनायाः - *of the delight (daughter) of Bhargava*

प्राप्तं पदं प्रथमतः खलु यत्प्रभावात्
मांगल्यभाजि मधुमाथिनि मन्मथेन।
मय्यापतेत्तदिह मन्थरमीक्षणार्धं
मन्दालसं च मकरालयकन्यकायाः ॥ ७ ॥

ப்ராப்தம் பதம் ப்ரதமத: கலு யத்ப்ரபாவாத்
மாங்கல்யபாஜி மதுமாதிநி மந்மதேந.
மய்யாபதேத்ததிஹ மந்தரமீக்ஷணார்தம்
மந்தாலஸம் ச மகராலயகந்யகாயா: ।। 7 ।।

prāptaṃ padaṃ prathamata: khalu yatprabhāvāt
māṅgalyabhāji madhumāthini manmathēna.
mayyāpatēttadiha mantharamīkṣaṇārdhaṃ
mandālasaṃ ca makarālayakanyakāyā: .. 7 ..

எதன் வலிமையால் மது என்கிற அரக்கனை அழித்தாரோ, எந்த பார்வை நன்மைகளுக்கு இருப்பிடமான நாராயணனிடத்தில் மன்மதனின் காரணமாக (காமதேவனின் வசத்தால்) முதலில் இடம் பெறப்பட்டதோ, பாற்கடலின் மகளான லக்ஷ்மியின் மந்தாலஸமான, நிதானமான, பாதி திறந்த கண்களின் அந்த பார்வை, என் மீது இங்கு படட்டும்.(7)

May that sidelong glance of the daughter of (milky) ocean fall on me here (and now), which fell first and foremost on Narayana, the repository of all auspicious attributes, due to the lord of love Cupid, and which resulted in the destruction of the demon Madhu. (7)

प्राप्तम् - *reached* । **पदम्** - *place* । **प्रथमतः** - *firstly* । **खलु** - *indeed* । **यत्प्रभावात्** - *by the power of which* **माङ्गल्यभाजि** - *the repository of all auspiciousness* । **मधुमाथिनि** - *the one who destroyed the demon Madhu* । **मन्मथेन** - *by Cupid* । **मयि** - *on me* । **आपतेत्** - *fall* । **तद्** - *that* । **इह** - *here (and now)* । **मन्थरम्** - *churning* । **ईक्षणार्धम्** - *sidelong glance* । **मन्दालसम्** - *moving slowly* । **च** - *and* । **मकरालयकन्यकायाः** - *of the daughter of (the milky) ocean*

इष्टाविशिष्टमतयोऽपि यया दयार्द्र
दृष्ट्या त्रिविष्टपपदं सुलभं लभन्ते।
दृष्टिः प्रहृष्टकमलोदरदीप्तिरिष्टां
पुष्टिं कृषीष्ट मम पुष्करविष्टरायाः ॥ ८ ॥

இஷ்டாவிஶிஷ்டமதயோऽபி யயா தயார்த்ர
த்ருஷ்ட்யா த்ரிவிஷ்டபபதம் ஸுலபம் லபந்தே.
த்ருஷ்டி: ப்ரஹ்ருஷ்டகமலோதரதீப்திரிஷ்டாம்
புஷ்டிம் க்ருஷீஷ்ட மம புஷ்கரவிஷ்டராயா: || 8 ||

iṣṭāviśiṣṭamatayō'pi yayā dayārdra
dṛṣṭyā triviṣṭapapadaṃ sulabhaṃ labhantē.
dṛṣṭi: prahṛṣṭakamalōdaradīptiriṣṭāṃ
puṣṭiṃ kṛṣīṣṭa mama puṣkaraviṣṭarāyā: .. 8 ..

தயை ததும்பும் எந்த கண் பார்வையால் ப்ரியமானவர்களும், விசேஷ புத்தி இல்லாதவர்களும் கூட ஸ்வர்க்க பதத்தை சுலபமாக பெறுகின்றார்களோ, தாமரையில் வீற்றிருக்கும் லக்ஷ்மியின், மலர்ந்த தாமரை மலரின் நடுபகுதி போல காந்தியுள்ள அந்த பார்வை எனக்கு விருப்பமான செல்வங்களை கொடுக்கட்டும். (8)

By which glance, resembling the central portion of a fully blossomed red lotus, those who are devoted and also those who are not qualified (for the grace of the goddess) attain heavenly abode without any effort, may that glance of the one who is seated on the red lotus fall upon me for a moment and shower on me all the prosperity I desire.(8)

इष्ट - *disciples (devotees)* । अविशिष्ट - *not qualified (run of the mill type)* । मतयः - *of the class (mati means 'intellect or thought')* । अपि - *even (also)* । यया - *by which* । दयार्द्र - *melting with compassion* दृष्ट्या - *glance* । त्रिविष्टपपदम् - *the abode of the gods (heaven)* । सुलभम् - *effortlessly* । लभन्ते - *attain* दृष्टिः - *glance* । प्रहृष्टकमलोदरदीप्तिरिष्टाम् - *like the sparkling radiance of the middle portion of the fully blossomed red lotus* । पुष्टिम् - *rich* । कृषीष्ट - *may deign to* । मम - *for me* । पुष्करविष्टरायाः - *of the one seated on the red lotus (goddess Lakshmi)*

दद्याद्दयानुपवनो द्रविणाम्बुधारां
अस्मिन्नकिञ्चन विहङ्गशिशौ विषण्णे।
दुष्कर्मघर्ममपनीय चिराय दूरं
नारायणप्रणयिनी नयनाम्बुवाहः ॥ ९ ॥

தத்யாத்தயாநுபவநோ த்ரவிணாம்புதாராம்
அஸ்மிந்நகிஞ்சந விஹங்கஶிஶௌ விஷண்ணே.
துஷ்கர்மகர்மமபநீய சிராய தூரம்
நாராயணப்ரணயிநீ நயநாம்புவாஹ: || 9 ||

dadyāddayānupavanō dravinạ̄mbudhārāṃ
asminnakiñcana vihaṅgaśiśau viṣaṇṇē.
duṣkarmagharmamapanīya cirāya dūraṃ
nārāyaṇapraṇayinī nayanāmbuvāha: .. 9 ..

நாராயணனின் ப்ரியையின் கடாக்ஷம் ஆகிய கார்மேகம், தயை ஆகிய காற்றோடு கூடி, தீய வினையாகிய கோடையை நீண்ட காலத்திற்க்கு வெகு தூரம் அகற்றி, செல்வமாகிய மழையை, வெப்பத்தால் வருந்திக்கொண்டிருக்கும் இந்த ஏழை பறவைக் குஞ்சின் மேல் பொழியட்டும். (9)

May that rain-bearing- cloud-like sidelong glances of the beloved of Narayana, accompanied by the wind of compassion, shower the rain of wealth on this poor fledgling, being tormented by the heat of evil deeds by casting it away to a distant place and for long (for ever). (9)

दद्यात् - *may it give* । दयानुपवनः - *wind of compassion* । द्रविणाम्बुधाराम् - *rain of riches* अस्मिन् - *this* । अकिञ्चन - *having nothing* । विहङ्गशिशौ - *fledgling* । विषण्णे - *being tormented* । दुष्कर्मघर्मम् - *the heat of evil deeds* अपनीय - *removing* । चिराय - *for long (for ever)* । दूरम् - *far away* । नारायणप्रणयिनी - *the beloved of Sriman Narayana* । नयनाम्बुवाहः - *the rain-bearing cloud being the eye (glance of the divine mother)*

गीर्देवतेति गरुडध्वजसुन्दरीति
शाकम्भरीति शशिशेखरवल्लभेति।
सृष्टिस्थितिप्रलयकेलिषु संस्थितायै
तस्यै नमस्त्रिभुवनैकगुरोस्तरुण्यै ॥ १० ॥

கீர்தேவதேதி கருடத்வஜஸுந்தரீதி
ஶாகம்பரீதி ஶஶிஶேகரவல்லபேதி.
ஸ்ருஷ்டிஸ்திதிப்ரலயகேலிஷு ஸம்ஸ்திதாயை
தஸ்யை நமஸ்த்ரிபுவநைககுரோஸ்தருண்யை || 10 ||

gīrdēvatēti garuḍadhvajasundarīti
śākambharīti śaśiśēkharavallabhēti.
sṛṣṭisthitipralayakēliṣu samsthitāyai
tasyai namastribhuvanaikagurōstaruṇyai .. 10 ..

வாக்தேவியான ஸரஸ்வதி எனவும், கருடனைக் கொடியில் கொண்ட விஷ்ணுவின் ப்ரியையான லக்ஷ்மி எனவும், காய்கனிகளைக் கொடுப்பதால் சாகம்பரி எனவும், சந்திரனைத் தலையில் வைத்திருக்கும் சிவனின் ப்ரியையான பார்வதி எனவும் சொல்லப்படும் அவளுக்கு, ஆக்கல், காத்தல், அழித்தல் ஆகிய விளையாட்டில் நிலைத்திருப்பவளுக்கு, மூன்று உலகங்களுக்கும் ஒரே குருவான நாராயணனின் மனைவிக்கு நமஸ்காரங்கள்.(10)

*Acclaimed as the goddess of speech, as consort of the One having garuda on his staff (Lord Vishnu), as Sakambhari (provider of food to the world), the consort of the one having the crescent moon on His head (Lord Siva), and existing during the creation, sustenance and dissolution of the Universe, unto Her be my salutations, who is the youthful consort of the one and only preceptor of the three worlds (Lord Vishnu).(10)**

गीर्देवता - *the Goddess of speech* । **इति** - *as* । **गरुडध्वजसुन्दरीति** - *the consort of one having garuda (the brahmini kite) on the banner (Vishnu)* । **शाकम्भरी** - *provider of sustenance (vegetables, fruits etc).* । **इति** - *thus* । **शशिशेखरवल्लभा** - *consort of the One having the digital moon on the head (Lord Siva)* । **इति** - *thus* । **सृष्टिस्थितिप्रलयकेलिषु** - *the sport of creation, sustenance and dissolution* **संस्थितायै** - *staying* । **तस्यै** - *to her* । **नमः** - *obeisance* । **त्रिभुवन** - *the three worlds* । **एकगुरोः** - *the one and only preceptor* । **तरुण्यै** - *(the eternally) youthful*

श्रुत्यै नमोऽस्तु शुभकर्मफलप्रसूत्यै
रत्यै नमोऽस्तु रमणीयगुणार्णवायै ।
शक्त्यै नमोऽस्तु शतपत्रनिकेतनायै
पुष्ट्यै नमोऽस्तु पुरुषोत्तमवल्लभायै ॥ ११ ॥

ஶ்ருத்யை நமோऽஸ்து ஶுபகர்மஃபலப்ரஸூத்யை
ரத்யை நமோऽஸ்து ரமணீயகுணார்ணவாயை.
ஶக்த்யை நமோऽஸ்து ஶதபத்ரநிகேதநாயை
புஷ்ட்யை நமோऽஸ்து புருஷோத்தமவல்லபாயை || 11 ||

śrutyai namō'stu śubhakarmaphalaprasūtyai
ratyai namō'stu ramaṇīyaguṇārṇavāyai.
śaktyai namō'stu śatapatranikētanāyai
puṣṭyai namō'stu puruṣōttamavallabhāyai .. 11 ..

நல்ல செயல்களுக்கு பலன்களை அளிக்கின்ற வேதமாதாவிற்கு நமஸ்காரம். இனிய குணங்களுக்கு கடல் ஆகிய ரதிதேவிக்கு நமஸ்காரம். தாமரையை இருப்பிடமாகக் கொண்ட சக்திதேவிக்கு நமஸ்காரம். புருஷோத்தமனின் ப்ரியையான புஷ்டிதேவிக்கு நமஸ்காரம்.(11)

Salutations to the Vedas (a form of the divine mother) which gives rewards for auspicious (meritorious) deeds, prostration to Rati (i.e.personification of beauty) who is the ocean of delectable and noble qualities, salutations to Shakti (internal prowess of the Lord) who has the hundred-petalled flower (lotus) for her resting place, prostrations to the rich and energetic consort of Purushottama. (11)

श्रुत्यै *- to the Vedas (Vedas represent Brahman and hence the usage Brahma jijnasa and the Vedas are the form of the divine mother. (Also refer to chapter five of Devi Mahatmyam)* | **नमोऽस्तु** *- may the salutations be* | **शुभकर्मफलप्रसूत्यै** *- one who gives rise to (beneficial) results for meritorious deeds* | **रत्यै** *- personification of beauty* | **नमोऽस्तु** *- may the salutations be* | **रमणीयगुणार्णवायै** *- to the ocean of delectable and noble qualities* | **शक्त्यै** *- to the power (refer to the opening verse of Soundarya Lahari)* | **नमोऽस्तु** *- may the salutations be* | **शतपत्रनिकेतनायै** *- to the one whose abode is the flower with a hundred petals (lotus)* | **पुष्ट्यै** *- rich, energetic* | **नमोऽस्तु** *- may the salutations be* **पुरुषोत्तमवल्लभायै** *- to the consort of the most superior*

नमोऽस्तु नालीकनिभाननायै
        नमोऽस्तु दुग्धोदधिजन्मभूम्यै ।
नमोऽस्तु सोमामृतसोदरायै
        नमोऽस्तु नारायणवल्लभायै ॥ १२ ॥

நமோऽஸ்து நாலீகநிபாநநாயை
        நமோऽஸ்து துக்தோததிஜந்மபூம்யை.
நமோऽஸ்து ஸோமாம்ருதஸோதராயை
        நமோऽஸ்து நாராயணவல்லபாயை || 12 ||

namō'stu nālīkanibhānanāyai
        namō'stu dugdhōdadhijanmabhūmyai.
namō'stu sōmāmṛtasōdarāyai
        namō'stu nārāyaṇavallabhāyai .. 12 ..

தாமரை மலர் போன்ற முகமுடையவளுக்கு நமஸ்காரம். பாற்கடலை பிறந்த இடமாகக் கொண்டவளுக்கு நமஸ்காரம். சந்திரனையும் அம்ருதத்தையும் உடன் பிறந்தவைகளாகக் கொண்டவளுக்கு நமஸ்காரம். நாராயணனின் ப்ரியமானவளுக்கு நமஸ்காரம்.(12)

Salutations to the lotus-faced one, prostrations to the one who emerged from the milky ocean (when the gods and the demons churned the ocean for elixir), salutations to Her, who has the moon and the elixir as co-borns (during the same operation), and Salutations to the consort of Sriman N.arayana. (12)

नमोऽस्तु *- may the salutations be* | **नालीकनिभाननायै** *- to the one having face as radiant as the lotus* **नमोऽस्तु** *- may the salutations be* | **दुग्धोदधिजन्मभूम्यै** *- to one who emerged from the milky ocean* | **नमोऽस्तु** *- may the salutations be* | **सोम** *- moon* | **अमृत** *- elixir* | **सोदरायै** *- to the co-born* | **नमोऽस्तु** *- may the salutations be* | **नारायणवल्लभायै** *- to the consort of Lord Narayana*

नमोऽस्तु हेमाम्बुजपीठिकायै
    नमोऽस्तु भूमण्डलनायिकायै ।
नमोऽस्तु देवादिदयापरायै
    नमोऽस्तु शार्ङ्गायुधवल्लभायै ॥ १३ ॥

நமோऽஸ்து ஹேமாம்புஜபீடிகாயை
    நமோऽஸ்து பூமண்டலநாயிகாயை.
நமோऽஸ்து தேவாதிதயாபராயை
    நமோऽஸ்து ஶார்ங்காயுதவல்லபாயை ॥ 13 ॥

namō'stu hēmāmbujapīṭhikāyai
    namō'stu bhūmaṇḍalanāyikāyai.
namō'stu dēvādidayāparāyai
    namō'stu śārṅgāyudhavallabhāyai .. 13 ..

பொன்தாமரையை இருக்கையாகக் கொண்டவளுக்கு நமஸ்காரம். உலகங்களின் தலைவிக்கு நமஸ்காரம். தேவர் ஆகியோருக்கு தயை புரிபவளுக்கு நமஸ்காரம். சார்ங்கம் என்னும் வில்லை ஆயுதமாக ஏந்திய விஷ்ணுவின் ப்ரியமானவளுக்கு நமஸ்காரம்.(13)

Salutations to the one having the golden lotus for Her seat, prostrations to the suzerain of the universe, salutations to the one who is merciful to the gods and semi-divine beings and salutations to the consort of the one (Vishnu) wielding the bow sarnga. (13).

नमोऽस्तु *- may the salutations be* | **हेमाम्बुजपीठिकायै** *- to the one who has the golden lotus for a seat* **नमोऽस्तु** *- may the salutations be* | **भूमण्डलनायिकायै** *- to the one who is the suzerain of the entire universe* | **नमोऽस्तु** *- may the salutations be* | **देवादिदयापरायै** *- to the one who is merciful to the gods and semi-divine beings* | **नमोऽस्तु** *- may the salutations be* | **शार्ङ्गायुधवल्लभायै** *- to the consort of the one having the bow Sarnga as His weapon*

नमोऽस्तु देव्यै भृगुनन्दनायै
    नमोऽस्तु विष्णोरुरसि स्थितायै ।
नमोऽस्तु लक्ष्म्यै कमलालयायै
    नमोऽस्तु दामोदरवल्लभायै ॥ १४ ॥

நமோऽஸ்து தேவ்யை ப்ருகுநந்தநாயை
    நமோऽஸ்து விஷ்ணோருரஸி ஸ்திதாயை.
நமோऽஸ்து லக்ஷ்ம்யை கமலாலயாயை
    நமோऽஸ்து தாமோதரவல்லபாயை || 14 ||

namō'stu dēvyai bhr̥gunandanāyai
    namō'stu viṣṇōrurasi sthitāyai.
namō'stu lakshmyai kamalālayāyai
    namō'stu dāmōdaravallabhāyai .. 14 ..

ப்ருகு முனிவரின் மகளான தேவிக்கு நமஸ்காரம். விஷ்ணுவின் இதயத்தில் இருப்பவளுக்கு நமஸ்காரம். தாமரை மலரை இருப்பிடமாகக் கொண்ட லக்ஷ்மிதேவிக்கு நமஸ்காரம். தாமோதரனின் ப்ரியமானவளுக்கு நமஸ்காரம்.(14)

Salutations to the goddess who is the delight of (sage) Brgu, prostrations to the one who is lodged on the chest of Lord Vishnu, salutations to goddess Lakshmi, who has lotus for her abode (or the presiding deity of Kamalalaya of Tiruvarur), salutations to the consort of Lord Vishnu (damodara – the one who was bound by Yashoda to a grinding stone with a rope around His belly). (14)

नमोऽस्तु *- may the salutations be* । **देव्यै** *- to the divine mother* । **भृगुनन्दनायै** *- to the joy of sage Brgu (Lakshmi)* । **नमोऽस्तु** *- may the salutations be* । **विष्णोः** *- of Lord Vishnu* । **उरसि** *- on the chest* **स्थितायै** *- firmly seated* । **नमोऽस्तु** *- may the salutations be* । **लक्ष्म्यै** *- to Lakshmi* । **कमलालयायै** *- to the one having the lotus as Her abode* । **नमोऽस्तु** *- may the salutations be* । **दामोदरवल्लभायै** *- to the one who is the consort of Lord Vishnu (the one having a rope tied around His waist – the episode of ulukhala bandhana)*

नमोऽस्तु कान्त्यै कमलेक्षणायै
        नमोऽस्तु भूत्यै भुवनप्रसूत्यै ।
नमोऽस्तु देवादिभिरर्चितायै
        नमोऽस्तु नन्दात्मजवल्लभायै ॥ १५ ॥

நமோऽஸ்து காந்த்யை கமலேக்ஷணாயை
        நமோऽஸ்து பூத்யை புவநப்ரஸூத்யை.
நமோऽஸ்து தேவாதிபிரர்சிதாயை
        நமோऽஸ்து நந்தாத்மஜவல்லபாயை || 15 ||

namō’stu kāntyai kamalēkṣaṇāyai
        namō’stu bhūtyai bhuvanaprasūtyai.
namō’stu dēvādibhirarcitāyai
        namō’stu nandātmajavallabhāyai .. 15 ..

தாமரை போன்ற கண்களையுடைய காந்தியுள்ள தேவிக்கு நமஸ்காரம். உலகங்களைப் படைத்த செல்வமாகிய தேவிக்கு நமஸ்காரம். தேவர் முதலியவர்களால் பூஜிக்கப்பட்ட தேவிக்கு நமஸ்காரம். நந்தனின் மகனாக அவதரித்த விஷ்ணுவின் ப்ரியமானவளுக்கு நமஸ்காரம்.(15)

*Salutations be to the resplendent one, salutations to the one with lotus-like eyes, salutations to the one who is the bestower of all prosperity (or bestower of liberation), prostrations to the source of the universe, to the one who is worshipped by gods and semi-divine beings and to the consort of the son of Nanda.(15)**

नमोऽस्तु - *may the salutations be* । कान्त्यै - *to the resplendent one* । कमलेक्षणायै - *to the one who is lotus-eyed* । नमोऽस्तु - *may the salutations be* । भूत्यै - *to the one who bestows prosperity (or liberation from cyclic existence)* । भुवनप्रसूत्यै - *to the one who is the source of the universe* । नमोऽस्तु - *may the salutations be* । देवादिभिः - *by the gods and semi-divine beings* । अर्चितायै - *to the one being worshipped* । नमोऽस्तु - *may the salutations be* । नन्दात्मजवल्लभायै - *to the consort of the son of Nanda*

सम्पत्कराणि सकलेन्द्रियनन्दनानि
साम्राज्यदानविभवानि सरोरुहाक्षि ।
त्वद्वन्दनानि दुरितोद्धरणोद्यतानि
मामेव मातरनिशं कलयन्तु मान्ये ॥ १६ ॥

ஸம்பத்கராணி ஸகலேந்த்ரியநந்தநாநி
ஸாம்ராஜ்யதாநவிபவாநி ஸரோருஹாக்ஷி.
த்வத்வந்தநாநி துரிதோத்தரணோத்யதாநி
மாமேவ மாதரநிஶம் கலயந்து மாந்யே || 16 ||

sampatkarāṇi sakalēndriyanandanāni
sāmrājyadānavibhavāni sarōruhākṣi.
tvadvandanāni duritōddharaṇodyatāni
māmēva mātaraniśaṃ kalayantu mānyē .. 16 ..

அன்னையே! தாமரைப் போன்ற கண்களையுடையவளே! மதிப்பிற்குகந்தவளே! உனக்கு செய்யும் வந்தனங்கள் செல்வத்தை அளிப்பவை, புலன்கள் அனைத்தையும் மகிழ்விப்பவை, சாம்ராஜ்யத்தையே அளிக்கும் ஆற்றல் வாய்ந்தவை, பாவங்களைப் போக்குவதில் முன் நிற்பவை, அவை எப்பொழுதும் என்னையே அடையட்டும். (உன்னை எப்பொழுதும் வணங்குமாறு எனக்கு அருள் புரிய வேண்டும் என்று கருத்து.)(16)

O! Mother! The one with lotus-like eyes! The venerable one! The prostrations made to you will beget limitless prosperity, will make all sense organs extremely joyous, will also benefit the devotee by attaining the large kingdom (of happiness), will act as the foremost among (those for) destruction of sinful acts and may all these be always granted to me (through my prostrations). (16)

सम्पत्कराणि - *that which causes all wealth* | **सकलेन्द्रियनन्दनानि** - *that which gives pleasure to all the senses* | **साम्राज्यदानविभवानि** - *capable of bestowing entire kingdom* | **सरोरुहाक्षि** - *O! One with lotus-like eyes!* | **त्वत्** - *to you* | **वन्दनानि** – *prostrations* | **दुरितोद्धरणोद्यतानि** - *capable of destroying all suffering* | **मामेव** - *me alone(especially)* | **मातः** - *O! Mother!* | **अनिशम्** - *always* | **कलयन्तु** - *may be with me* | **मान्ये** - *O! Revered one!*

यत्कटाक्षसमुपासनाविधिः
        सेवकस्य सकलार्थसंपदः।
संतनोति वचनाङ्गमानसैः
        त्वां मुरारिहृदयेश्वरीं भजे ॥ १७ ॥

யத்கடாக்ஷஸமுபாஸநாவிதி:
        ஸேவகஸ்ய ஸகலார்தஸம்பத:.
ஸம்தநோதி வசநாங்கமாநஸை:
        த்வாம் முராரிஹ்ருதயேஶ்வரீம் பஜே || 17 ||

yatkaṭākṣasamupāsanāvidhi:
        sēvakasya sakalārthasampada:.
samtanōti vacanāṅgamānasai:
        tvāṃ murārihṛdayēśvarīṃ bhajē .. 17 ..

எவளுடைய கடாக்ஷத்திற்காக செய்யப்பட்ட வழிபாடு வழிபடுபவனுக்கு எல்லா வித செல்வங்களையும் ஸம்பத்துகளையும் பெருக்குமோ, முரனை அழித்த முராரியின் இதயத்தில் இருக்கும் அந்த ஈச்வரியான உன்னை நான் மனம், வாக்கு மற்றும் உடலினால் பஜிக்கிறேன்.(17)

I worship you with word, body and mind, whose compassionate glance will bestow all prosperity upon the devotee, who is given to the worship of the One who is permanently installed in the heart of Lord Vishnu (the enemy of the demon Mura). (17)

यत्कटाक्ष - *whose beneficial look* | **समुपासनाविधिः** - *the discipline of performing various devotional acts* | **सेवकस्य** - *of the devotee* | **सकलार्थसंपदः** - *all types of prosperity* | **संतनोति** - *confers in abundance* | **वचनाङ्गमानसैः** - *through words (prayers and recitations), body (prostrations etc) and mind (meditation and the like)* | **त्वाम्** - *you* | **मुरारिहृदयेश्वरीम्** - *the ruler of the heart of (Lord Vishnu) the enemy of the demon Mura* | **भजे** - *I worship*

सरसिजनिलये सरोजहस्ते
धवलतमांशुकगन्धमाल्यशोभे ।
भगवति हरिवल्लभे मनोज्ञे
त्रिभुवनभूतिकरि प्रसीद मह्यम् ॥ १८ ॥

ஸரஸிஜநிலயெ ஸரோஜஹஸ்தே
தவலதமாம்ஶுககந்தமால்யஶோபே.
பகவதி ஹரிவல்லபெ மநோஜ்ஞே
த்ரிபுவநபூதிகரி ப்ரஸீத மஹ்யம் || 18 ||

sarasijanilaye sarōjahastē
dhavalatamāmśukagandhamālyaśōbhē.
bhagavati harivallabhe manōjñē
tribhuvanabhūtikari prasīda mahyam .. 18 ..

தாமரை மலரில் வீற்றிருப்பவளே! கையில் தாமரை மலரை ஏந்தியவளே! வெண்மையான ஆடை, சந்தனம், மாலை ஆகியவற்றால் சோபிப்பவளே! பகவதியே! ஹரியின் ப்ரியமானவளே! இனியவளே! மூன்று உலகங்களுக்கும் செல்வமளிப்பவளே! எனக்கு அருள் புரிவாயாக.(18)

O! One whose residence is the full blown lotus, who holds the lotus in her hand, shining with the most exquisitely white silken raiment, and adorned with garlands and unguents, one of great prowess, the most desirable (due to all auspicious qualities) and the consort of Sri Hari, may You be pleased to bless me, You who rains all prosperity (or liberation) to all those in the three worlds. (18)

सरसिजनिलये - *O! The one who has the lotus as her abode* । **सरोजहस्ते** - *O! The one having the lotus in the hand* । **धवलतमांशुकगन्धमाल्यशोभे** - *O! One resplendent with the most dazzling white silken raiment, unguents and garland (or necklace)!* । **भगवति** - *O! One of great prowess!* । **हरिवल्लभे** - *O! The consort of Sri Hari!* । **मनोज्ञे** - *O! One of delectable form!* । **त्रिभुवनभूतिकरि** - *O! Bestower of all prosperity (or liberation) to the three worlds (this is a compound word indicating all the fourteen worlds as described in the Srimad Bhagavata)* । **प्रसीद** - *may you shower your grace* । **मह्यम्** - *on me*

दिग्घस्तिभिः कनककुम्भमुखावसृष्ट-
    स्वर्वाहिनीविमलचारुजलप्लुताङ्गीम् ।
प्रातर्नमामि जगतां जननीमशेष-
    लोकाधिनाथगृहिणीममृताब्धिपुत्रीम् ॥ १९ ॥

திக்கஸ்திபி: கநககும்பமுகாவஸ்ருஷ்ட–
    ஸ்வர்வாஹிநீவிமலசாருஜலப்லுதாங்கீம்.
ப்ராதர்நமாமி ஜகதாம் ஜநநீமஶேஷ–
    லோகாதிநாதக்ருஹிணீமம்ருதாப்திபுத்ரீம் || 19 ||

digghastibhi: kanakakumbhamukhāvasṛṣṭa-
    svarvāhinīvimalacārujalaplutāṅgīm.
prātarnamāmi jagatāṃ jananīmaśēṣa-
    lōkādhināthagṛhiṇīmamṛtābdhiputrīm .. 19 ..

திக்கஜங்களால் தங்கக் குடங்களின் வாயிலாக பொழியப்பட்ட கங்கையின் மகிழ்ச்சியை தரும் தூய நீரால் நீராடப்பட்டதால் நனைந்த உடலை உடையவளை, உலகமனைத்திற்கும் தாயானவளை, அனைத்து உலகத்திற்கும் நாயகரான விஷ்ணுவின் மனைவியை, பாற்கடலின் மகளை காலையில் வணங்குகிறேன்.(19)

I worship every morning the One whose body is wet due to ablutory bath with the pleasing waters of the ethereal Ganges, poured on her from the golden pitchers by the elephants guarding the (eight) quarters, the one who is the divine mother of the universe, the consort of the sole suzerain of the entire universe and who emerged from the milky ocean (from which also came out elixir). (19)

दिक् - *(the eight) directions* I हस्तिभिः - *by elephants (guarding)* I कनककुम्भमुखावसृष्ट - *issuing out of golden pitchers* I स्वर्वाहिनी - *the celestial ganges* I विमल - *clear* I चारु - *pleasing* I जल - *water* I प्लुत - *bathe* I अङ्गीम् - *the body* I प्रातर्नमामि - *I salute in the morning* I जगताम् - *of the universe* I जननीम् - *mother* I अशेषलोकाधिनाथगृहिणीम् - *the consort of the master of the entire universe* I अमृताब्धिपुत्रीम् - *the daughter of the milky ocean (which brought out amrita or elixir)*

कमले कमलाक्षवल्लभे त्वं
करुणापूरतरङ्गितैरपाङ्गैः।
अवलोकय मामकिञ्चनानां
प्रथमं पात्रमकृत्रिमं दयायाः ॥ २० ॥

கமலே கமலாக்ஷவல்லபே த்வம்
கருணாபூரதரங்கிதைரபாங்கை:.
அவலோகய மாமகிஞ்சநாநாம்
ப்ரதமம் பாத்ரமக்ருத்ரிமம் தயாயா: ॥ 20 ॥

kamalē kamalākṣavallabhē tvaṃ
karuṇāpūrataraṅgitairapāṅgai:.
avalōkaya māmakiñcanānāṃ
prathamaṃ pātramakṛtrimaṃ dayāyā: .. 20 ..

கமலா! தாமரை மலர் போன்ற கண்களையுடைய விஷ்ணுவின் ப்ரியே! அருள்வெள்ளத்தில் அலை மோதும் கடைக்கண்களால் நீ என்னைப் பார்த்து அருள்வாயாக. ஏழைகளில் நான் முதல்வனாக இருப்பவன். இயற்கையாகவே இரக்கத்திற்கு பாத்திரமானவன்.(20)

O! Kamala! The consort of the one who has lotus eyes! May you, with your glances which overflow with compassion, look at me who is first and foremost among those who possess nothing and who naturally is the deserving recipient (of your) mercy (grace).(20)

कमले - *O! Kamala!* । कमलाक्षवल्लभे - *O! The consort of the one with lotus -like eyes (Vishnu)* । त्वम् - *you* । करुणापूरतरङ्गितैः - *with the waves full of compassion* । अपाङ्गैः - *side glances* । अवलोकय - *may you deign to look at* । माम् - *me* । अकिञ्चनानाम् - *among those in penury* । प्रथमम् - *first and foremost* पात्रम् - *recipient (receptacle)* । अकृत्रिमम् - *by nature* । दयायाः - *of compassion*

स्तुवन्ति ये स्तुतिभिरमूभिरन्वहं
त्रयीमयीं त्रिभुवनमातरं रमाम्।
गुणाधिका गुरुतरभाग्यभाजिनः
भवन्ति ते भुवि बुधभाविताशयाः ॥ २१ ॥

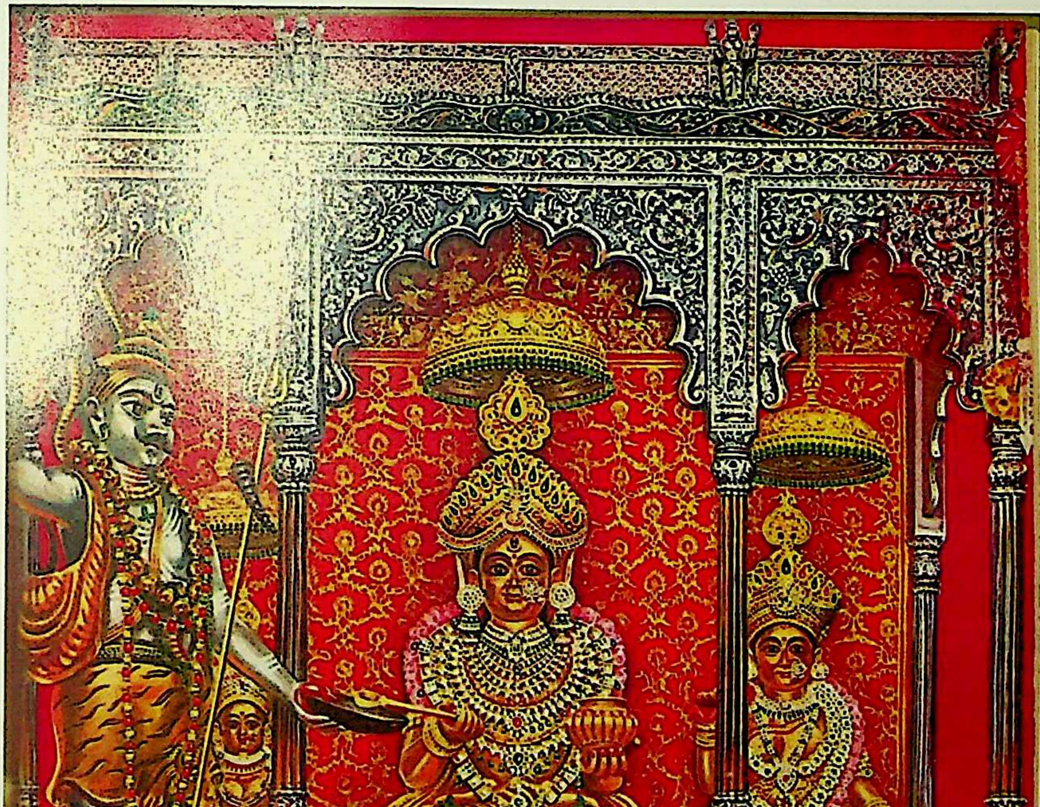
ஸ்துவந்தி யே ஸ்துதிபிரமூபிரந்வஹம்
த்ரயீமயீம் த்ரிபுவநமாதரம் ரமாம்.
குணாதிகா குருதரபாக்யபாஜிந:
பவந்தி தே புவி புதபாவிதாஶயா: || 21 ||

stuvanti yē stutibhiramūbhiranvahaṃ
trayīmayīṃ tribhuvanamātaraṃ ramām.
guṇādhikā gurutarabhāgyabhājina:
bhavanti tē bhuvi budhabhāvitāśayā: .. 21 ..

மூன்று வேதங்களின் உருவான, மூன்று உலகங்களுக்கும் தாயான லக்ஷ்மியை இந்த ஸ்தோத்திரங்களால் எவர் தினந்தோறும் துதிக்கிறார்களோ அவர்கள் மண்ணுலகில் நல்ல குணங்கள் நிரம்பப் பெறுவார்கள், பெரும்பேறு அடைவார்கள், அறிஞர்கள் போற்றும் அறிவாற்றல் வாய்ந்தவர்களாக ஆவார்கள்.(21)

*Whoever sings the glory of Divine mother of all the three worlds, the consort of Lord Vishnu and the essence of all scriptures daily with these hymns will become persons of great virtue and claimants to greatest good fortune and will be hailed by the wisest on the face of the earth. (21)**

स्तुवन्ति - *sing the glory of* । **ये** - *whoever* । **स्तुतिभिः** - *by hymns* । **अमूभिः** - *by these* । **अन्वहम्** - *daily* **त्रयीमयीम्** - *personification of the (triad) Vedas* । **त्रिभुवनमातरम्** - *the mother of all the three worlds* **रमाम्** - *Rama (Lakshmi)* । **गुणाधिका** - *overflowing with auspicious qualities* । **गुरुतरभाग्यभाजिनः** - *legitimate shareholders of great fortune* । **भवन्ति** - *become* । **ते** - *they* । **भुवि** - *on the face of the earth* **बुधभाविताशयाः** - *lauded by the wise*



Annapoorna Devi

अन्नपूर्णास्तुतिः

Hymn on Goddess Annapurna of Varanasi

नित्यानन्दकरी वराभयकरी सौन्दर्यरत्नाकरी
    निर्धूताखिलघोरपापनिकरी प्रत्यक्षमाहेश्वरी।
प्रालेयाचलवंशपावनकरी काशीपुराधीश्वरी
    भिक्षां देहि कृपावलम्बनकरी मातान्नपूर्णेश्वरी ॥ १ ॥

நித்யாநந்தகரீ வராபயகரீ ஸௌந்தர்யரத்நாகரீ
    நிர்தூதாகிலகோரபாபநிகரீ ப்ரத்யக்ஷமாஹேஶ்வரீ.
ப்ராலேயாசலவம்ஶபாவநகரீ காஶீபுராதீஶ்வரீ
    பிக்ஷாம் தேஹி க்ருபாவலம்பநகரீ மாதாந்நபூர்ணேஶ்வரீ || 1 ||

nityānandakarī varābhayakarī saundaryaratnākarī
    nirdhūtākhilaghōrapāpanikarī pratyakṣamāhēśvarī.
prālēyācalavaṁśapāvanakarī kāśīpurādhīśvarī
    bhikṣāṃ dēhi kṛpāvalambanakarī mātānnapūrṇēśvarī .. 1 ..

நித்தியமான ஆனந்தத்தை அளிப்பவள், அபயம் தந்து வரத்தையும் அளிப்பவள், அழகின் கடலானவள், அனைத்து கோரபாவங்களையும் நீக்குபவள், பிரத்யக்ஷமாக விளங்கும் மஹேச்வரி, இமயமலையின் குலத்தைப் பரிசுத்தமாக்கியவள், காசிமா நகரின் யஜமானி, கருணை பொழிபவள் ஆகிய அன்னை அன்னபூர்ணியே, எனக்கு பிக்ஷை இடு.(1)

*The One who bestows eternal bliss, the one who grants refuge and rains boons, the ocean of beauty, the one who reduces to ashes the huge pile of cardinal sins of those who supplicate to her, distinctly manifesting as the supreme power, the one who has brought eternal credit to the lineage of the king of mountains Himavan, the sovereign of Kasi kshetra (Varanasi), oh mother Annapurneswari, giver of compassionate support, may you be pleased, to give me alms.(1) **

नित्य - *eternal* । आनन्दकरी - *bestower of happiness* । वराभयकरी - *one who grants boons and also gives protection* । सौन्दर्यरत्नाकरी - *the ocean of beauty* । निर्धूत - *removed* । अखिल - *all* घोरपापनिकरी - *huge pile of horrendous sins* । प्रत्यक्षमाहेश्वरी - *the great goddess* । प्रालेय - *snowy* अचल - *mountain* । वंशपावनकरी - *sanctified the lineage of* । काशीपुराधीश्वरी - *the presiding deity of Kasi* । भिक्षाम् - *alms (goddess' grace for gaining vairagya, bhakti and jnana)* देहि - *grant* । कृपावलम्बनकरी - *renderer of the support of compassion* । माता - *mother* । अन्नपूर्णेश्वरी - *Goddess Annapoorna*

नानारत्नविचित्रभूषणकरी हेमाम्बराडम्बरी
　　मुक्ताहारविडम्बमानविलसद्वक्षोजकुम्भान्तरी ।
काश्मीरागरुवासिताङ्गरुचिरा काशीपुराधीश्वरी
　　भिक्षां देहि कृपावलम्बनकरी मातान्नपूर्णेश्वरी ॥ २ ॥

நாநாரத்நவிசித்ரபூஷணகரீ ஹேமாம்பராடம்பரீ
　　முக்தாஹாரவிடம்பமாநவிலஸத்வக்ஷோஜகும்பாந்தரீ.
காஶ்மீராகருவாஸிதாங்கருசிரா காஶீபுராதீஶ்வரீ
　　பிக்ஷாம் தேஹி க்ருபாவலம்பநகரீ மாதாந்நபூர்ணேஶ்வரீ || 2 ||

nānāratnavicitrabhūṣaṇakarī hēmāmbarāḍambarī
　　muktāhāraviḍambamānavilasadvakṣōjakumbhāntarī.
kāśmīrāgaruvāsitāṅgarucirā kāśīpurādhīśvarī
　　bhikṣāṃ dēhi kṛpāvalambanakarī mātānnapūrṇēśvarī .. 2 ..

பலவித ரத்தினங்கள் பதித்த விசித்திரமான ஆபரணங்களை அணிந்தவள், தங்கமயமான வஸ்த்திரங்களை அணிந்து பிரகாசிப்பவள், மார்பகங்களின் மத்தியில் பிரகாசமாக தொங்கும் முத்துமாலை உடையவள், காச்மீர தேசத்தின் அகில் (சந்தனம்) மணக்கும் அழகான அங்கமுடையவள், காசிமா நகரின் யஜமானி, கருணை பொழிபவள் ஆகிய அன்னை அன்னபூர்ணியே, எனக்கு பிக்ஷை இடு.(2)

*Wearing various ornaments studded with brilliant, precious stones of different types (or the ornaments gained brilliance through Her), clad in raiments of golden hue, dazzling with a necklace of pearls dangling brilliantly in between the rounded breasts, one with the limbs exuding the sweet fragrance of the agaru of Kashmir, the sovereign of Kasi kshetra (Varanasi),oh mother Annapurneswari, giver of compassionate support, may you be pleased, to give me alms. (2)**

नाना - *various* । रत्न - *gems* । विचित्र - *wonderful* । भूषणकरी - *wearing* । हेम - *golden* । अम्बराडम्बरी - *flamboyant with the attire* । मुक्ताहार - *pearl necklace* । विडम्बमानविलसत् - *lustrously dangling* वक्षोजकुम्भान्तरी - *between the pair of rounded breasts* । काश्मीरागरुवासित - *fragrant like agaru of Kashmir* । अङ्गरुचिरा - *limbs fragrant and beautiful* । काशीपुराधीश्वरी - *the presiding deity of Kasi* । भिक्षाम् - *alms (goddess' grace for gaining bhakti and jnana)* । देहि - *grant* । कृपावलम्बनकरी - *renderer of the support of compassion* । माता - *mother* । अन्नपूर्णेश्वरी - *Goddess Annapoorna*

योगानन्दकरी रिपुक्षयकरी धर्मैकनिष्ठाकरी
चन्द्रार्कानलभासमानलहरी त्रैलोक्यरक्षाकरी।
सर्वैश्वर्यकरी तपःफलकरी काशीपुराधीश्वरी
भिक्षां देहि कृपावलम्बनकरी मातान्नपूर्णेश्वरी ॥ ३ ॥

யோகாநந்தகரீ ரிபுக்ஷயகரீ தர்மைகநிஷ்டாகரீ
சந்த்ரார்காநலபாஸமாநலஹரீ த்ரைலோக்யரக்ஷாகரீ.
ஸர்வைஶ்வர்யகரீ தப:ஃபலகரீ காஶீபுராதீஶ்வரீ
பிக்ஷாம் தேஹி க்ருபாவலம்பநகரீ மாதாந்நபூர்ணேஶ்வரீ || 3 ||

yōgānandakarī ripukṣayakarī dharmaikaniṣṭhākarī
candrārkānalabhāsamānalaharī trailōkyarakṣākarī.
sarvaiśvaryakarī tapa:phalakarī kāśīpurādhīśvarī
bhikṣāṃ dēhi kṛpāvalambanakarī mātānnapūrṇēśvarī .. 3 ..

யோகத்தினால் ஏற்படும் ஆனந்தத்தை கொடுப்பவள், சத்துருக்களை அழிப்பவள், தர்மம் ஒன்றிலேயே கவனம் அமையச் செய்பவள், சந்திரன், சூர்யன், அக்னி ஆகியோரின் காந்தி போன்ற காந்தியின் பிரவாகம் உள்ளவள், மூவுலகையும் காப்பவள், அனைத்து ஐச்வரியங்களையும் அளிப்பவள், தவ பயனைக் கொடுப்பவள், காசிமா நகரின் யஜமானி, கருணை பொழிபவள் ஆகிய அன்னை அன்னபூர்ணியே, எனக்கு பிக்ஷை இடு.(3)

*One who bestows bliss arising out of Yoga, destroyer of enemies (destroying the internal enemies and giving chitta suddhi or satva suddhi), always rooted in dharma (one's enjoined duties, establishing order in the universe by protecting the good and destroying the evil), who shines with the divine energy issuing forth from the Sun, the moon and fire (na tatra suryo bhati etc), the protector of all the three worlds, who blesses with all opulence, the giver of the fruits of penance, oh mother Annapurneswari, giver of compassionate support, may you be pleased, to give me alms. (3)**

योग - *yogic practices (culminating in samyama)* । **आनन्दकरी** - *giver of bliss* । **रिपुक्षयकरी** - *causing decimation of enemies (both internal and external)* । **धर्म** – *right(eous) conduct* । **एक** - *sole* । **निष्ठाकरी** - *One who establishes* । **चन्द्र** - *moon* । **अर्क** - *sun* । **अनल** - *fire* । **भासमानलहरी** - *one who represents the wave of blinding brilliance issuing from* । **त्रैलोक्यरक्षाकरी** - *one who protects all the three worlds* । **सर्वैश्वर्यकरी** - *giver of all prosperity* । **तपःफलकरी** - *giver of the result of penance* । **काशीपुराधीश्वरी** - *the presiding deity of Kasi* । **भिक्षाम्** - *alms (goddess' grace for gaining bhakti and jnana)* । **देहि** - *grant* । **कृपावलम्बनकरी** - *renderer of the support of compassion* **माता** - *mother* । **अन्नपूर्णेश्वरी** - *Goddess Annapoorna* ।

कैलासाचलकन्दरालयकरी गौरी ह्युमा शाङ्करी
कौमारी निगमार्थगोचरकरी ह्योङ्कारबीजाक्षरी।
मोक्षद्वारकवाटपाटनकरी काशीपुराधीश्वरी
भिक्षां देहि कृपावलम्बनकरी मातान्नपूर्णेश्वरी ॥ ४ ॥

கைலாஸாசலகந்தராலயகரீ கௌரீ ஹ்யுமா ஶாங்கரீ
கௌமாரீ நிகமார்தகோசரகரீ ஹ்யோங்காரபீஜாக்ஷரீ.
மோக்ஷத்வாரகவாடபாடநகரீ காஶீபுராதீஶ்வரீ
பிக்ஷாம் தேஹி க்ருபாவலம்பநகரீ மாதாந்நபூர்ணேஶ்வரீ ॥ 4 ॥

kailāsācalakandarālayakarī gaurī hyumā śāṅkarī
kaumārī nigamārthagōcarakarī hyōṅkārabījākṣarī.
mōkṣadvārakavāṭapāṭanakarī kāśīpurādhīśvarī
bhikṣāṃ dēhi kṛpāvalambanakarī mātānnapūrṇēśvarī .. 4 ..

கைலாஸமலையின் குகையை இருப்பிடமாகக் கொண்டவள், கௌரி, உமா, சங்கரனின் மனைவி, ஸுப்ரஹ்மண்ய சக்தியான கௌமாரி, வேதங்களின் பொருளை அறிவிப்பவள், ஓம்கார பீஜாக்ஷர ரூபிணி, மோக்ஷவாயிலின் கதவை திறப்பவள், காசிமா நகரின் யஜமானி, கருணை பொழிபவள் ஆகிய அன்னை அன்னபூர்ணியே, எனக்கு பிக்ஷை இடு.(4)

*The one who has made the cave in the Kailasa mountain her residence, the one of golden complexion (gauri), the one known as Uma, the consort of Sankara,the energy (sakti) of Lord Kumara (alternately, 'youthful'), one who reveals the import of the Scriptures, personification of the bijakshara "om", the one who blasts the door barring entry to liberation, oh mother Annapurneswari, giver of compassionate support, may you be pleased, to give me alms. (4)**

कैलास - *mount Kailash* । अचलकन्दर - *the cave in the mountain* । आलयकरी - *having her residence* गौरी - *of golden colour* । हि उमा - *Uma* । शाङ्करी - *the consort of Sankara* । कौमारी - *the energy (sakti) of Kumara (Lord Subrahmanya). Alternatively, the plain meaning "youthful"* । निगम - *the Vedas* । अर्थगोचरकरी - *one who reveals the import of* । हि - *indeed (in fact)* । ओङ्कार - *pranava (brahmakshara)* । बीज - *root (or source)* । अक्षरी - *syllable* । मोक्ष - *liberation* । द्वार - *entrance* । कवाट - *door* । पाटनकरी - *one who breaks (or blasts)* काशीपुराधीश्वरी - *the presiding deity of Kasi* । भिक्षाम् - *alms (goddess' grace for gaining bhakti and jnana)* । देहि - *grant* । कृपावलम्बनकरी - *renderer of the support of compassion* । माता - *mother* । अन्नपूर्णेश्वरी - *Goddess Annapoorna*

दृश्यादृश्यविभूतिवाहनकरी ब्रह्माण्डभाण्डोदरी
लीलानाटकसूत्रखेलनकरी विज्ञानदीपाङ्कुरी।
श्रीविश्वेशमनःप्रसादनकरी काशीपुराधीश्वरी
भिक्षां देहि कृपावलम्बनकरी मातान्नपूर्णेश्वरी ॥ ५ ॥

த்ருஶ்யாத்ருஶ்யவிபூதிவாஹநகரீ ப்ரஹ்மாண்டபாண்டொதரீ
லீலாநாடகஸூத்ரகேலநகரீ விஜ்ஞாநதீபாங்குரீ.
ஶ்ரீவிஶ்வேஶமந:ப்ரஸாதநகரீ காஶீபுராதீஶ்வரீ
பிக்ஷாம் தேஹி க்ருபாவலம்பநகரீ மாதாந்நபூர்ணேஶ்வரீ || 5 ||

dr̥śyādr̥śyavibhūtivāhanakarī brahmāṇḍabhāṇḍodarī
līlānāṭakasūtrakhēlanakarī vijñānadīpāṅkurī.
śrīviśvēśamana:prasādanakarī kāśīpurādhīśvarī
bhikṣāṃ dēhi kr̥pāvalambanakarī mātānnapūrṇēśvarī .. 5 ..

கண்ணுக்கு எட்டியதும் எட்டாததுமான ஐச்வர்யங்களைப் பெறச் செய்பவள், அண்ட சராசரங்களைத் தன்னுள் அடக்கியவள், மாயாபிரபஞ்சமான நாடகத்தில் (பொம்மலாட்டத்தில்) கயிற்றை பிடித்து விளையாடுபவள், உண்மை அறிவாகிய தீபச்சுடரானவள், ஶ்ரீவிச்வநாதரின் மனதிற்கு சந்தோஷத்தை அளிப்பவள், காசிமா நகரின் யஜமானி, கருணை பொழிபவள் ஆகிய அன்னை அன்னபூர்ணியே, எனக்கு பிக்ஷை இடு. (5)

*One who holds and blesses with visible (worldly, i.e. material) and invisible (supra worldly, i.e. moksha) opulence, one who keeps within her womb the multitudinous universes, one who is engaged in the sport of holding the strings of the puppets, which constitute the universe, and playfully manipulating them, one who makes the light of spiritual knowledge sprout, one who gladdens the heart of Sri Visweswara (Lord Viswanatha of Varanasi), oh mother Annapurneswari, giver of compassionate support, may you be pleased, to give me alms. (5)**

दृश्य - *seen* | अदृश्य - *unseen* | विभूति - *opulence* | वाहनकरी - *having, bearing, holding (or one who grants)* | ब्रह्माण्डभाण्डोदरी - *one having the entire universe within her (womb)* | लीलानाटकसूत्रखेलनकरी - *one who plays with the strings of the puppets* | विज्ञानदीपाङ्कुरी - *one who makes the light of spiritual knowledge sprout* | श्रीविश्वेशमनःप्रसादनकरी - *the one who gladdens the heart of the controller of the universe (Lord Siva, or Viswanatha, or Visweswara of Varanasi). It is well-known that the consort of Visweswara is the Annapurneswari of Varanasi* | काशीपुराधीश्वरी - *the presiding deity of Kasi* | भिक्षाम् - *alms (goddess' grace for gaining bhakti and jnana)* | देहि - *grant* | कृपावलम्बनकरी - *renderer of the support of compassion* | माता - *mother* | अन्नपूर्णेश्वरी - *Goddess Annapoorna*

आदिक्षान्तसमस्तवर्णनिकरी शम्भुप्रिया शाङ्करी
काश्मीरत्रिपुरेश्वरी त्रिनयनी विश्वेश्वरी शर्वरी।
स्वर्गद्वारकवाटपाटनकरी काशीपुराधीश्वरी
भिक्षां देहि कृपावलम्बनकरी मातान्नपूर्णेश्वरी ॥ ६ ॥

ஆதிக்ஷாந்தஸமஸ்தவர்ணநிகரீ ஶம்புப்ரியா ஶாங்கரீ
காஶ்மீரத்ரிபுரேஶ்வரீ த்ரிநயநீ விஶ்வேஶ்வரீ ஶர்வரீ.
ஸ்வர்கத்வாரகவாடபாடநகரீ காஶீபுராதீஶ்வரீ
பிக்ஷாம் தேஹி க்ருபாவலம்பநகரீ மாதாந்நபூர்ணேஶ்வரீ ॥ 6 ॥

ādikṣāntasamastavarṇanikarī śambhupriyā śāṅkarī
kāśmīratripurēśvarī trinayanī viśvēśvarī śarvarī.
svargadvārakavāṭapāṭanakarī kāśīpurādhīśvarī
bhikṣāṃ dēhi kṛpāvalambanakarī mātānnapūrṇēśvarī .. 6 ..

’அ’ முதல் ’க்ஷ’ வரையிலான அனைத்து அக்ஷரக் கூட்டமானவள், சம்புவிற்கு ப்ரியமானவள், சங்கரனின் மனைவி, காச்மீரத்து த்ரிபுரேச்வரீ, முக்கண் படைத்தவள், உலகத்திற்கு தலைவி, இரவின் நாயகி, ஸ்வர்க வாசல் கதவை திறந்து விடுபவள், காசிமா நகரின் யஜமானி, கருணை பொழிபவள் ஆகிய அன்னை அன்னபூர்ணியே, எனக்கு பிக்ஷை இடு.(6)

*One who is the form and soul of the entire alphabets, ‘a’ to ‘ksha’, the beloved of Sambhu and one who is the consort of Lord Sankara , goddess of the three worlds, and the presiding deity of Tripura Sundari temple in Kashmir, one with three eyes (Sun, moon and fire), suzerain of the entire universe, the guardian angel of the night, one who is an adept in blasting the door that bars entry to heaven, oh mother Annapurneswari, giver of compassionate support, may you be pleased, to give me alms.(6)**

आदिक्षान्तसमस्तवर्णनिकरी - *One who is the form and soul of the entire alphabets, ‘a’ to ‘ksha’* **शम्भुप्रिया** - *the beloved of Shambu (Siva)* । **शाङ्करी** - *one who is the consort of Lord Sankara* **काश्मीरत्रिपुरेश्वरी** - *goddess of the three worlds symbolized by the Tripura Sundari temple in Kashmir* । **त्रिनयनी** - *three-eyed (sun, moon and fire)* । **विश्वेश्वरी** - *controller of the universe* **शर्वरी** - *presiding deity of the night* । **स्वर्ग** - *heaven* । **द्वार** - *entry* । **कवाट** - *door* । **पाटनकरी** - *an adept in breaking open* । **काशीपुराधीश्वरी** - *the presiding deity of Kasi* । **भिक्षाम्** - *alms (goddess' grace for gaining bhakti and jnana)* । **देहि** - *grant* । **कृपावलम्बनकरी** - *renderer of the support of compassion* । **माता** - *mother* । **अन्नपूर्णेश्वरी** - *Goddess Annapoorna*

उर्वी सर्वजनेश्वरी जयकरी माता कृपासागरी
नारीनीलसमानकुन्तलधरी नित्यान्नदानेश्वरी।
साक्षान्मोक्षकरी सदा शुभकरी काशीपुराधीश्वरी
भिक्षां देहि कृपावलम्बनकरी मातान्नपूर्णेश्वरी ॥ ७ ॥

உர்வீ ஸர்வஜநேஶ்வரீ ஜயகரீ மாதா க்ருபாஸாகரீ
நாரீநீலஸமாநகுந்தலதரீ நித்யாந்நதாநேஶ்வரீ.
ஸாக்ஷாந்மோக்ஷகரீ ஸதா ஶுபகரீ காஶீபுராதீஶ்வரீ
பிக்ஷாம் தேஹி க்ருபாவலம்பநகரீ மாதாந்நபூர்ணேஶ்வரீ ॥ 7 ॥

urvī sarvajanēśvarī jayakarī mātā kṛpāsāgarī
nārīnīlasamānakuntaladharī nityānnadānēśvarī.
sākṣānmōkṣakarī sadā śubhakarī kāśīpurādhīśvarī
bhikṣāṃ dēhi kṛpāvalambanakarī mātānnapūrṇēśvarī .. 7 ..

பூமியிலுள்ள சகல ஜனங்களுக்கும் தலைவி, வெற்றி தருபவள், தாய், கருணைக் கடல், கருநெய்தல் மலருக்கு ஒப்பான கருத்த கூந்தலையுடையவள், நித்யம் அன்னமளிக்கும் ஈச்வரி, நேரடியாக மோக்ஷத்தை அளிப்பவள், எப்பொழுதும் நன்மை செய்பவள், காசிமா நகரின் யஜமானி, கருணை பொழிபவள் ஆகிய அன்னை அன்னபூர்ணியே, எனக்கு பிக்ஷை இடு.(7)

Controller of all on the face of the universe, always bestowing victory, the divine mother, ocean of mercy, having tresses of dark hue, reminding one of the 'karuneidal' flower, provider of sustenance for all times (oblique reference to Sakambari in chapter 11 of Devi Mahatmya), the one who grants liberation from samsara, eternally showering auspiciousness, oh mother Annapurneswari, giver of compassionate support, may you be pleased, to give me alms. (7)

उर्वी - *earth (world)* । सर्वजनेश्वरी - *lord of all people* । जयकरी - *always bestowing victory* माता - *divine mother* । कृपासागरी - *ocean of compassion* । नारीनीलसमानकुन्तलधरी - *tresses with the radiance seen in the bluish black lily flower* । नित्य - *always* । अन्नदानेश्वरी - *provider of sustenance (to the universe)* । साक्षान्मोक्षकरी - *bestower of liberation from the cyclic existence of the soul* । सदा - *always* शुभकरी - *blessing with auspiciousness* । काशीपुराधीश्वरी - *the presiding deity of Kasi* । भिक्षाम् - *alms (goddess' grace for gaining bhakti and jnana)* देहि - *grant* । कृपावलम्बनकरी - *renderer of the support of compassion* । माता - *mother* । अन्नपूर्णेश्वरी - *Goddess Annapoorna*

देवी सर्वविचित्ररत्नरुचिरा दाक्षायणी सुन्दरी
वामा स्वादुपयोधरा प्रियकरी सौभाग्यमाहेश्वरी ।
भक्ताभीष्टकरी सदा शुभकरी काशीपुराधीश्वरी
भिक्षां देहि कृपावलम्बनकरी मातान्नपूर्णेश्वरी ॥ ८ ॥

தேவீ ஸர்வவிசித்ரரத்நருசிரா தாக்ஷாயணீ ஸுந்தரீ
வாமா ஸ்வாதுபயோதரா ப்ரியகரீ ஸௌபாக்யமாஹேஶ்வரீ.
பக்தாபீஷ்டகரீ ஸதா ஶுபகரீ காஶீபுராதீஶ்வரீ
பிக்ஷாம் தேஹி க்ருபாவலம்பநகரீ மாதாந்நபூர்ணேஶ்வரீ || 8 ||

dēvī sarvavicitraratnarucirā dākṣāyaṇī sundarī
vāmā svādupayōdharā priyakarī saubhāgyamāhēśvarī.
bhaktābhīṣṭakarī sadā śubhakarī kāśīpurādhīśvarī
bhikṣāṃ dēhi kṛpāvalambanakarī mātānnapūrṇēśvarī .. 8 ..

தேவி, அனைத்து விதமான உயர்ந்த ரத்தினங்களின் பொலிவு உடையவள், தக்ஷனின் பெண், அழகானவள், இனிய பால் சுரக்கும் ஸ்தனங்களையுடையவள், எல்லோருக்கும் ஹிதத்தை செய்பவள், சௌபாக்கியங்களுக்கெல்லாம் நாயகி, பக்தர்களின் விருப்பத்தை நிறைவேற்றுபவள், எப்பொழுதும் நல்லதை செய்பவள், காசிமா நகரின் யஜமானி, கருணை பொழிபவள் ஆகிய அன்னை அன்ன பூர்ணியே, எனக்கு பிக்ஷை இடு.(8)

*The shining one, having the brilliance of all precious and brilliant stones, daughter of Daksha Prajapati, beautiful, cute and with comely breasts, giver of what is desirable, illustrious and great, fulfiller of the (dharmic) desires of the devotees, always bestowing auspiciousness, oh mother Annapurneswari, giver of compassionate support, may you be pleased, to give me alms.(8)**

देवी - *Shining one* । सर्वविचित्ररत्नरुचिरा - *having the brilliance of all precious and brilliant stones* दाक्षायणी - *the daughter of Daksha prajapati* । सुन्दरी - *beautiful (in all limbs and hence fit for meditation)* । वामा - *cute* । स्वादुपयोधरा - *with comely breasts* । प्रियकरी - *giver of what is desirable* सौभाग्यमाहेश्वरी - *illustrious and great deity* । भक्ताभीष्टकरी - *fulfiller of the (dharmic) desires of the devotees* । सदा - *always* । शुभकरी - *one who gives auspiciousness* । काशीपुराधीश्वरी - *the presiding deity of Kasi* । भिक्षाम् - *alms (goddess' grace for gaining bhakti and jnana)* । देहि - *grant* । कृपावलम्बनकरी - *renderer of the support of compassion* । माता - *mother* । अन्नपूर्णेश्वरी - *Goddess Annapoorna*

चन्द्रार्कानलकोटिकोटिसदृशी चन्द्राम्शुबिम्बाधरी
चन्द्रार्काग्निसमानकुण्डलधरी चन्द्रार्कवर्णेश्वरी।
मालापुस्तकपाशसाङ्कुशधरी काशीपुराधीश्वरी
भिक्षां देहि कृपावलम्बनकरी मातान्नपूर्णेश्वरी ॥ ९ ॥

சந்த்ரார்கானலகோடிகோடிஸத்ருஶீ சந்த்ராம்ஷுபிம்பாதரீ
சந்த்ரார்காக்நிஸமானகுண்டலதரீ சந்த்ரார்கவர்ணேஶ்வரீ.
மாலாபுஸ்தகபாஶஸாங்குஶதரீ காஶீபுராதீஶ்வரீ
பிக்ஷாம் தேஹி க்ருபாவலம்பநகரீ மாதாந்நபூர்ணேஶ்வரீ ॥ 9 ॥

candrārkānalakōṭikōṭisadṛśī candrāmśubimbādharī
candrārkāgnisamānakuṇḍaladharī candrārkavarṇēśvarī.
mālāpustakapāśasāṅkuśadharī kāśīpurādhīśvarī
bhikṣāṃ dēhi kṛpāvalambanakarī mātānnapūrṇēśvarī .. 9 ..

கோடானு கோடி சந்திரன், சூர்யன், அக்னி ஆகியோருக்கு ஒப்பானவள், சந்திர கிரணமும் கோவைபழமும் ஒன்று சேர்ந்தார் போன்ற அதரமுள்ளவள், சந்திரன், சூர்யன், அக்னி ஆகியோருக்கு ஒப்பான குண்டலம் அணிந்தவள், சந்திரன், சூர்யன் இவர்களுக்கான மந்திர அக்ஷரங்களின் ஈச்வரி, ஜபமாலை, புஸ்தகம், பாசம், அங்குசம் ஆகியவற்றை கையில் வைத்திருப்பவள், காசிமா நகரின் யஜமானி, கருணை பொழிபவள் ஆகிய அன்னை அன்னபூர்ணியே, எனக்கு பிக்ஷை இடு. (9)

O! One with the blinding brilliance of crores of moons, suns and fire, one with lips (lustrous) like the moonbeam and (reddish in colour) like the bimba fruit (kovai fruit), wearing ear drops brilliant like the moon, the sun and fire, the presiding deity of the bijaksharas of the sun and the moon, one holding a rosary, book, rope and the goad in her hand, oh mother Annapurneswari, giver of compassionate support, may you be pleased, to give me alms. (9)

चन्द्र - *moon* । अर्क - *sun* । अनल - *fire* । कोटिकोटिसदृशी - *having the (brilliance) of crores and crores of* चन्द्राम्शु - *moonbeam (the soft glow of)* । बिम्बाधरी - *possessing (reddish) lips, recalling bimba fruit (also known as ivy gourd or little gourd)* । चन्द्र - *moon* । अर्क - *sun* । अग्नि - *fire* । समानकुण्डलधरी - *wearing ear drops equal to* । चन्द्र - *moon* । अर्क - *sun* । वर्णेश्वरी - *the presiding deity for the bijaksharas of* । माला - *rosary* । पुस्तक - *book* । पाश - *rope* । साङ्कुशधरी - *along with goad* । काशीपुराधीश्वरी - *the presiding deity of Kasi* । भिक्षाम् - *alms (goddess' grace for gaining bhakti and jnana)* । देहि - *grant* कृपावलम्बनकरी - *renderer of the support of compassion* । माता - *mother* । अन्नपूर्णेश्वरी - *Goddess Annapoorna*

क्षत्रत्राणकरी महाभयहरी माता कृपासागरी
सर्वानन्दकरी सदा शिवकरी विश्वेश्वरी श्रीधरी।
दक्षाक्रन्दकरी निरामयकरी काशीपुराधीश्वरी
भिक्षां देहि कृपावलम्बनकरी मातान्नपूर्णेश्वरी ॥ १० ॥

க்ஷத்ரத்ராணகரீ மஹாபயஹரீ மாதா க்ருபாஸாகரீ
ஸர்வாநந்தகரீ ஸதா ஶிவகரீ விஶ்வேஶ்வரீ ஶ்ரீதரீ.
தக்ஷாக்ரந்தகரீ நிராமயகரீ காஶீபுராதீஶ்வரீ
பிக்ஷாம் தேஹி க்ருபாவலம்பநகரீ மாதாந்நபூர்ணேஶ்வரீ ||10||

kṣatratrāṇakarī mahābhayaharī mātā kṛpāsāgarī
sarvānandakarī sadā śivakarī viśvēśvarī śrīdharī.
dakṣākrandakarī nirāmayakarī kāśīpurādhīśvarī
bhikṣāṃ dēhi kṛpāvalambanakarī mātānnapūrṇēśvarī .. 10 ..

அரசர்களைக் காப்பவள், பெரும் பயத்தைப் போக்குபவள், அன்னை, கருணை கடலானவள், அனைவருக்கும் ஆனந்தத்தை அளிப்பவள், எப்பொழுதும் மங்களத்தைச் செய்பவள், லோக நாயகி, ஐச்வரியங்களின் அதிபதி, தக்ஷனை கதற வைத்தவள், ஆரோக்கியத்தை அளிப்பவள், காசிமா நகரின் யஜமானி, கருணை பொழிபவள் ஆகிய அன்னை அன்னபூர்ணியே, எனக்கு பிக்ஷை இடு.(10)

The protector of kings, one who destroys the great fear (cycle of birth and death), divine mother, ocean of compassion, bestower of bliss to all, always doing good, controller of the universe, storehouse of prosperity, one who disciplined Daksha Prajapati, one who removes all (physical and mental) sufferings, oh mother Annapurneswari, giver of compassionate support, may you be pleased, to give me alms.(10)

क्षत्रत्राणकरी - *protector of kings* । महाभयहरी - *remover of greatest fear (cyclic existence of the soul)* माता - *mother* । कृपासागरी - *ocean of mercy* । सर्वानन्दकरी - *causing bliss to all* । सदा - *always* शिवकरी - *doing good* । विश्वेश्वरी - *the controller of the universe* । श्रीधरी - *treasure house of all prosperity* । दक्षाक्रन्दकरी - *one who disciplined Daksha* । निरामयकरी - *one who protects all from disease* काशीपुराधीश्वरी - *the presiding deity of Kasi* । भिक्षाम् - *alms (goddess' grace for gaining bhakti and jnana)* । देहि - *grant* । कृपावलम्वनकरी - *renderer of the support of compassion* । माता - *mother* । अन्नपूर्णेश्वरी - *Goddess Annapoorna*

अन्नपूर्णे सदापूर्णे शङ्करप्राणवल्लभे ।
ज्ञानवैराग्यसिद्ध्यर्थं भिक्षां देहि च पार्वति ॥ ११ ॥

அந்நபூர்ணே ஸதாபூர்ணே ஶங்கரப்ராணவல்லபே.
ஜ்ஞாநவைராக்யஸித்த்யர்தம் பிக்ஷாம் தேஹி ச பார்வதி || 11 ||

annapūrṇē sadāpūrṇē śaṅkaraprāṇavallabhē.
jñānavairāgyasiddhyartham bhikṣām dēhi ca pārvati .. 11 ..

அன்னபூர்ணியே, எப்பொழுதும் நிறைவானவளே, சங்கரரின் உயிரான தர்மபத்தினியே, பார்வதியே, எனக்கு ஞானமும் வைராக்கியமும் ஸித்திப்பதற்காக பிக்ஷை இடுவாயாக.(11)

*O! Annapoorna! One who is always infinite! The dear consort of Sankara! For attaining self-knowledge and dispassion, O Parvati, (I) seek alms(grace) from you.(11)**

अन्नपूर्णे - *O! Annapoorna!* | **सदापूर्णे** - *always full(infinite principle)* | **शङ्करप्राणवल्लभे** - *the dear consort of Sankara* | **ज्ञान** – *knowledge(of self)* | **वैराग्य** - *dispassion* | **सिद्धि** - *for realization* **अर्थम्** - *for the sake of* | **भिक्षाम्** - *alms (goddess' grace for gaining bhakti and jnana)* | **देहि** - *grant* **च** - *and* | **पार्वति** - *O! Parvati!*

माता च पार्वतीदेवी पिता देवो महेश्वरः।
बान्धवाः शिवभक्ताश्च स्वदेशो भुवनत्रयम् ॥ १२ ॥

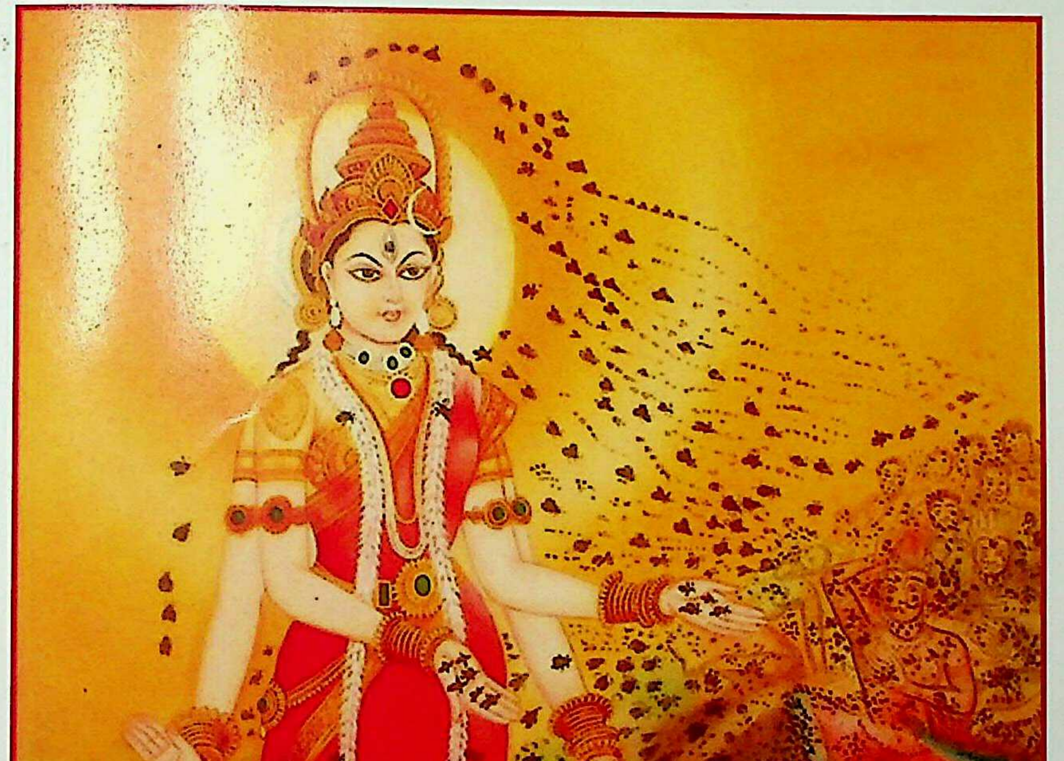
மாதா ச பார்வதீதேவீ பிதா தேவோ மஹேஶ்வர:.
பாந்தவா: ஶிவபக்தாஶ்ச ஸ்வதேஶோ புவநத்ரயம் || 12 ||

mātā ca pārvatīdēvī pitā dēvō mahēśvara:.
bāndhavā: śivabhaktāśca svadēśō bhuvanatrayam .. 12 ..

பார்வதி தேவி என் தாய், மகாதேவனும் ஈசனுமான பரமசிவன் என் தந்தை, சிவபக்தர்கள் என் உறவினர்கள், மூன்று உலகமும் என் நாடாகும்.(12)

(My) mother is Parvati, father is Maheswara (Siva), relatives are the devotees of Siva and my own country comprises the three worlds. (12)

माता - *Mother* । **च** - *and* । **पार्वतीदेवी** - *Goddess Parvati* । **पिता** - *Father* । **देवः** - *Lord* । **महेश्वरः** - *Mahesvara* । **बान्धवाः** - *relatives* । **शिवभक्ताः** - *the devotees of Lord Siva* । **च** - *and* । **स्वदेश:** - *my own country* **भुवनत्रयम्** - *the three worlds*



Bhramari Devi

भ्रमराम्बाष्टकम्

An Octad on Bhramaramba

चाञ्चल्यारुणलोचनाञ्चितकृपां चन्द्रार्धचूडामणिं
चारुस्मेरमुखां चराचरजगत्संरक्षणीं तत्पदाम् ।
चञ्चच्चम्पकनासिकाग्रविलसन्मुक्तामणीरञ्जितां
श्रीशैलस्थलवासिनीं भगवतीं श्रीमातरं भावये ॥ १ ॥

சாஞ்சல்யாருணலோசநாஞ்சிதக்ருபாம் சந்த்ரார்தசூடாமணிம்
சாருஸ்மேரமுகாம் சராசரஜகத்ஸம்ரக்ஷணீம் தத்பதாம்.
சஞ்சச்சம்பகநாஸிகாக்ரவிலஸந்முக்தாமணீரஞ்ஜிதாம்
ஸ்ரீஶைலஸ்தலவாஸிநீம் பகவதீம் ஸ்ரீமாதரம் பாவயே || 1 ||

cāñcalyāruṇalōcanāñcitakṛpāṃ candrārdhacūḍāmaṇiṃ
cārusmēramukhāṃ carācarajagatsamrakṣaṇīṃ tatpadām.
cañcaccampakanāsikāgravilasanmuktāmaṇīrañjitāṃ
śrīśailasthalavāsinīṃ bhagavatīṃ śrīmātaraṃ bhāvayē .. 1 ..

எப்பொழுதும் அசைந்து கொண்டிருக்கும் சிவந்த கருணை வழியும் கண்களை உடையவளும், பிறைச்சந்திரனை தலையில் சூடியவளும், புன்முறுவல் பூத்த முகமுடையவளும், அசைவதும் அசையாததுமான உலகப்பொருட்கள் அனைத்தையும் காப்பவளும், 'தத்' என்னும் பதத்தால் அறியப்படுபவளும், சம்பகப்பூ போன்ற மூக்கின் நுனியில் பளபளக்கும் முத்துமணி அணிந்தவளும், ஸ்ரீசைலம் என்னும் க்ஷேத்திரத்தில் வசிக்கிறவளும், பகவதியுமான தாயை தியானிக்கிறேன்.(1)

Possessing reddish eyes, tremulous and exuding extreme compassion, having the crescent moon on her forehead, face radiating a beautiful smile, protector of all the movable and immovable entities in the universe, to be known through the word 'tat', wearing a shining nose drop of the best of pearls at the tip of the nose which resembles the champaka flower and having abode at Sri Saila, the great one, I meditate upon the divine mother. (1)

चाञ्चल्य - *moving, unsteady, tremulous* | **अरुण** - *reddish* | **लोचन** - *eyes* | **अञ्चितकृपाम्** - *overflowing with compassion* | **चन्द्र** - *the moon* | **अर्धचूडामणिम्** - *crescent (moon) decorating the forehead* **चारुस्मेरमुखाम्** - *face with a bewitching smile* | **चराचर** - *movable and immovable* | **जगत्संरक्षणीम्** - *protector of the universe (its inhabitants)* | **तत्पदाम्** - *known as the essence of "tat" (Brahman)* | **चञ्चच्चम्पक** - *like the champaka flower* | **नासिका** - *nose* | **अग्रविलसत्** - *shining extremity* | **मुक्तामणीरञ्जिताम्** - *brilliant like pearls and precious stones* | **श्रीशैलस्थलवासिनीम्** - *having abode at Sri Sailam* | **भगवतीम्** - *bhagavati* | **श्रीमातरम्** - *divine mother* | **भावये** – *(I) meditate upon*

कस्तूरीतिलकाञ्चितेन्दुविलसत्प्रोद्भासिफालस्थलीं
कर्पूरद्रवमिश्रचूर्णखदिरामोदोल्लसद्वीटिकाम् ।
लोलापाङ्गतरङ्गितैरधिकृपासारैर्नतानन्दिनीं
श्रीशैलस्थलवासिनीं भगवतीं श्रीमातरं भावये ॥ २ ॥

கஸ்தூரீதிலகாஞ்சிதேந்துவிலஸத்ப்ரோத்பாஸிஃபாலஸ்தலீம்
கர்பூரத்ரவமிஶ்ரசூர்ணகதிராமோதோல்லஸத்வீடிகாம்.
லோலாபாங்கதரங்கிதைரதிக்ருபாஸாரைர்நதாநந்திநீம்
ஸ்ரீஶைலஸ்தலவாஸிநீம் பகவதீம் ஸ்ரீமாதரம் பாவயே ॥ 2 ॥

kastūrītilakāñcitēnduvilasatprōdbhāsiphālasthalīṃ
karpūradravamiśracūrṇakhadirāmōdōllasadvīṭikām.
lōlāpāṅgataraṅgitairadhikṛpāsārairnatānandinīṃ
śrīśailasthalavāsinīṃ bhagavatīṃ śrīmātaraṃ bhāvayē .. 2 ..

சந்திரன் பிரகாசிக்கும் விசாலமான நெற்றியில் வைத்திருக்கும் கஸ்தூரி திலகத்தால் சோபிக்கிறவளும், பச்சைக்கற்பூரக் குழம்பும் கதிரப்பொடியும் கலந்து மணக்கும் தாம்பூலத்தால் சந்தோஷப்படுபவளும், சஞ்சலமான கடைக்கண் பார்வையிலிருந்து வழிந்தோடும் கருணைப் பெருக்கால் வணங்கியவரை மகிழ்ச்சியடையச் செய்பவளும், ஸ்ரீசைலம் என்னும் க்ஷேத்திரத்தில் வசிக்கிறவளும், பகவதியுமான தாயை தியானிக்கிறேன்.(2)

The forehead adorned with the crescent moon and shining with the musk (kasturi) mark thereon, pleased with tamboola (betel leaves) comprising camphor- kadira powder mix, the waves of compassion from the glances making the supplicant (devotee) enjoy bliss, having abode at Sri Saila, the great one, I meditate upon the divine mother. (2)

कस्तूरी - *musk* । **तिलक** - *mark on the forehead* । **अञ्चित** - *decorated* । **इन्दुविलसत्** - *the glowing moon* । **प्रोद्भासिफालस्थलीम्** - *the radiant temple region* । **कर्पूरद्रवमिश्रचूर्णखदिरामोद** - *pleased with the combination of camphor and kadira powder (nama 26 of Lalita Sahasranama* karpūravīṭikāmōda samākarṣaddigantarā *conveys a similar meaning).* । **उल्लसत्** - *shining* । **वीटिकाम्** - *betel leaf* **लोलापाङ्गतरङ्गितैः** - *with tremulous sidelong glances* । **अधिकृपासारैः** - *with overflowing compassion* **नतानन्दिनीम्** - *bestowing joy on the supplicant* **श्रीशैलस्थलवासिनीम्** - *having abode at Sri Sailam* **भगवतीम्** - *bhagavati* । **श्रीमातरम्** - *divine mother* । **भावये** - *(I) meditate upon*

राजन्मत्तमरालमन्दगमनां राजीवपत्रेक्षणां
राजीवप्रभवादिदेवमकुटैः राजत्पदाम्भोरुहाम् ।
राजीवायतपत्रमण्डितकुचां राजाधिराजेश्वरीं
श्रीशैलस्थलवासिनीं भगवतीं श्रीमातरं भावये ॥ ३ ॥

ராஜந்மத்தமராலமந்தகமநாம் ராஜீவபத்ரேக்ஷணாம்
ராஜீவப்ரபவாதிதேவமகுடை: ராஜத்பதாம்போருஹாம்.
ராஜீவாயதபத்ரமண்டிதகுசாம் ராஜாதிராஜேஶ்வரீம்
ஶ்ரீஶைலஸ்தலவாஸிநீம் பகவதீம் ஶ்ரீமாதரம் பாவயே ॥ 3 ॥

rājanmattamarālamandagamanāṃ rājīvapatrēkṣaṇāṃ
rājīvaprabhavādidēvamakuṭai: rājatpadāmbhōruhām.
rājīvāyatapatramaṇḍitakucāṃ rājādhirājēśvarīṃ
śrīśailasthalavāsinīṃ bhagavatīṃ śrīmātaraṃ bhāvayē .. 3 ..

நடையில் தனக்கு நிகரில்லையென நினைத்து கர்வம் கொண்ட அன்னப்பறவை போன்ற மெதுவான நடையுள்ளவளும், செந்தாமரை இதழ் போன்ற கண்களை உடையவளும், தாமரையில் தோன்றிய பிரம்மதேவன் முதலிய தேவர்கள் வணங்குவதால் அவர்களின் மகுடங்களால் சோபிக்கும் பாதத் தாமரைகளையுடையவளும், விரிந்த தாமரை இதழ்கள் படிந்து விளங்கும் ஸ்தனங்களையுடையவளும், ராஜராஜேச்வரியும், ஸ்ரீசைலம் என்னும் க்ஷேத்திரத்தில் வசிக்கிறவளும், பகவதியுமான தாயை தியானிக்கிறேன். (3)

The one with leisurely (majestic) gait, like the proud royal swan, having eyes like the petals of the red lotus, lotus-like feet lit brilliantly by the contact with the (jeweled) crowns of lord Brahma and others (gods), with breasts decorated with lotus petals (implying the lotus garland worn by Her), the supreme amongst godheads, the great one, the divine mother, and residing in Srisaila, I meditate upon. (3)

राजन्मत्तमरालमन्दगमनाम् - *of leisurely (majestic) gait like the intoxicated royal swan* । राजीवपत्रेक्षणाम् - *eyes resembling the petals of the red lotus* । राजीवप्रभवादिदेवमकुटैः - *the crown of Lord Brahma and other (gods)* । राजत्पदाम्भोरुहाम् - *the lotus feet (of the goddess) lit brilliantly by* । राजीव - *lotus* । आयतपत्रमण्डितकुचाम् - *breasts ornamented with long petals of* । राजाधिराजेश्वरीम् - *supreme among godheads* । श्रीशैलस्थलवासिनीम् - *having abode at Sri Sailam* । भगवतीम् - *bhagavati* । श्रीमातरम् - *divine mother* । भावये - *(I) meditate upon*

षट्ताराङ्गणदीपिकां शिवसतीं षड्वैरिवर्गापहां
षट्चक्रान्तरसंस्थितां वरसुधां षड्योगिनीवेष्टिताम् ।
षट्चक्राञ्चितपादुकाञ्चितपदां षड्भावगां षोडशीं
श्रीशैलस्थलवासिनीं भगवतीं श्रीमातरं भावये ॥ ४ ॥

ஷட்தாராங்கணதீபிகாம் ஶிவஸதீம் ஷட்வைரிவர்காபஹாம்
ஷட்சக்ராந்தரஸம்ஸ்திதாம் வரஸுதாம் ஷட்யோகிநீவேஷ்டிதாம்.
ஷட்சக்ராஞ்சிதபாதுகாஞ்சிதபதாம் ஷட்பாவகாம் ஷோடஶீம்
ஸ்ரீஶைலஸ்தலவாஸிநீம் பகவதீம் ஸ்ரீமாதரம் பாவயே || 4 ||

ṣaṭtārāṅgaṇadīpikāṃ śivasatīṃ ṣaḍvairivargāpahāṃ
ṣaṭcakrāntarasamsthitāṃ varasudhāṃ ṣaḍyōginīvēṣṭitām.
ṣaṭcakrāñcitapādukāñcitapadāṃ ṣaḍbhāvagāṃ ṣōḍaśīṃ
śrīśailasthalavāsinīṃ bhagavatīṃ śrīmātaraṃ bhāvayē .. 4 ..

ஆறு நக்ஷத்திரங்களால் தீப ஒளி பெற்றவளும், சிவனின் பத்தினியும், காமம், கோபம் ஆகிய ஆறு சத்துருக்களை நாசம் செய்பவளும், ஆறு சக்ரங்களில் குண்டலினி ரூபமாக இருப்பவளும், சிறந்த அம்ருதமயமாய் இருப்பவளும், ஆறு யோகினிகளால் சூழப்பட்டவளும், ஆறு சக்ரம் பதித்த பாதுகையின் மீது வைக்கப்பட்ட பாதகமலங்களையுடையவளும், ஆறு பாவங்களாகத் தியானிக்கப்படுபவளும், பதினாறு எழுத்துக்கள் கொண்ட மந்திரத்தைக் கொண்டவளும் ஸ்ரீசைலம் என்னும் க்ஷேத்திரத்தில் வசிக்கிறவளும், பகவதியுமான தாயை தியானிக்கிறேன்.(4)

*Glowing with the light of the six groups of stars, the chaste consort of Lord Siva, the queller of the six (internal) enemies, established in the six chakras, in the form of true knowledge, surrounded by the six yoginis, having Her feet on the 'paduka' with six chakras, meditated upon by devotees in the six moods, presiding deity of the spell consisting of sixteen letters and having abode at Srisaila, the great one, I meditate upon the divine mother. (4)**

षट्ताराङ्गणदीपिकाम् - *glowing with the light of six groups of stars* । शिवसतीम् - *the chaste consort of Lord Siva* । षड्वैरिवर्गापहाम् - *the queller of the six (internal) enemies (kama, krodha, lobha,moha, mada and matsarya)* । षट्चक्रान्तरसंस्थिताम् - *established in the six chakras* । वरसुधाम् - *in the form of true knowledge (amṛta is the opposite of 'mṛta'. The word 'mṛta' or the related 'mṛtyu' indicates ignorance of the absolute reality, as mentioned in the Sanat Sujatiyam in the Mahabharata.)* । षड्योगिनीवेष्टिताम् - *surrounded by the six yoginis* । षट्चक्राञ्चित - *with six chakras* । पादुकाञ्चितपदाम् - *having Her feet on the 'paduka'* । षड्भावगाम् - *meditated upon by devotees in the six moods* । षोडशीम् - *presiding deity of the spell consisting of sixteen letters. Shodashi refers to the sixteen syllable mantra. It consists of the panchadasakshari and a final seed syllable (bija mantra).* । श्रीशैलस्थलवासिनीम् - *having abode at Sri Sailam* । भगवतीम् - *bhagavati* । श्रीमातरम् - *divine mother* । भावये - *(I) meditate upon.*

श्रीनाथादृतपालितत्रिभुवनां श्रीचक्रसञ्चारिणीं
गानासक्तमनोजयौवनलसद्गन्धर्वकन्यादृताम् ।
दीनानामतिवेलभाग्यजननीं दिव्याम्बरालङ्कृतां
श्रीशैलस्थलवासिनीं भगवतीं श्रीमातरं भावये ॥ ५ ॥

ஸ்ரீநாதாத்ருதபாலிதத்ரிபுவநாம் ஸ்ரீசக்ரஸஞ்சாரிணீம்
காநாஸக்தமநோஜயௌவநலஸத்கந்தர்வகந்யாத்ருதாம்.
தீநாநாமதிவேலபாக்யஜநநீம் திவ்யாம்பராலங்க்ருதாம்
ஸ்ரீஶைலஸ்தலவாஸிநீம் பகவதீம் ஸ்ரீமாதரம் பாவயே ‖ 5 ‖

śrīnāthādṛtapālitatribhuvanāṃ śrīcakrasañcāriṇīṃ
gānāsaktamanōjayauvanalasadgandharvakanyādṛtām.
dīnānāmativēlabhāgyajananīṃ divyāmbarālaṅkṛtāṃ
śrīśailasthalavāsinīṃ bhagavatīṃ śrīmātaraṃ bhāvayē .. 5 ..

ஸ்ரீநாதரால் ஆதரிக்கப்பட்டு மூன்று உலகையும் காப்பவளும், ஸ்ரீசக்ரத்தில் ஸஞ்சரிப்பவளும், பாட்டில் விருப்பமுள்ள, காமதேவனின் யௌவனம் போல் விளங்குகின்ற கந்தர்வப் பெண்களால் பாராட்டப்படுபவளும், ஏழைகளுக்கு மிகவும் சிறந்த பாக்கியத்தை கொடுப்பவளும், திவ்யமான வஸ்திரங்களால் அலங்கரிக்கப்பட்டவளும், ஸ்ரீசைலம் என்னும் க்ஷேத்திரத்தில் வசிக்கிறவளும், பகவதியுமான தாயை தியானிக்கிறேன்.(5)

Protector of the three worlds, esteemed by Sriman Narayana, moving in the Sri Chakra, served by the Gandharva maidens who have charming limbs like the radiant youth of Cupid and who are attracted by music, one giving succour and great relief to those in a helpless state, decked in celestial raiments, I meditate upon the great divine mother, who has residence in Sri Saila.(5)

श्रीनाथादृत - *held in esteem by Srinatha (Sriman Narayana)* । पालितत्रिभुवनाम् - *who protects the three worlds* । श्रीचक्रसञ्चारिणीम् - *moving in the Srichakra* । गानासक्त - *attracted by music* । मनोज - *the mind-born (cupid)* । यौवन - *(radiance of) youth* । लसत् - *shining* । गन्धर्वकन्यादृताम् - *served by gandharva damsels* । दीनानाम् - *those in helpless state* । अतिवेलभाग्यजननीम् - *who showers good fortune* दिव्याम्वर - *exquisite raiments* । अलङ्कृताम् - *decorated* । श्रीशैलस्थलवासिनीम् - *having abode at Sri Sailam* । भगवतीम् - *bhagavati* । श्रीमातरम् - *divine mother* । भावये - *(I) meditate upon*

लावण्याधिकभूषिताङ्गलतिकां लाक्षालसद्रागिणीं
सेवायातसमस्तदेववनितासीमन्तभूषान्विताम् ।
भावोल्लासवशीकृतप्रियतमां भण्डासुरच्छेदिनीं
श्रीशैलस्थलवासिनीं भगवतीं श्रीमातरं भावये ॥ ६ ॥

லாவண்யாதிகபூஷிதாங்கலதிகாம் லாக்ஷாலஸத்ராகிணீம்
ஸேவாயாதஸமஸ்ததேவவநிதாஸீமந்தபூஷாந்விதாம்.
பாவோல்லாஸவஶீக்ருதப்ரியதமாம் பண்டாஸுரச்சேதிநீம்
ஸ்ரீஶைலஸ்தலவாஸிநீம் பகவதீம் ஸ்ரீமாதரம் பாவயே ॥ 6 ॥

lāvaṇyādhikabhūṣitāṅgalatikāṃ lākṣālasadrāgiṇīṃ
sēvāyātasamastadēvavanitāsīmantabhūṣānvitām.
bhāvōllāsavaśīkṛtapriyatamāṃ bhaṇḍāsuracchēdinīṃ
śrīśailasthalavāsinīṃ bhagavatīṃ śrīmātaraṃ bhāvayē .. 6 ..

மிகவும் மனோகரமாக அலங்கரிக்கப்பட்ட கொடி போன்ற உடலையுடையவளும், செம்பஞ்சுக் குழம்பினால் சிவப்பானவளும், வணங்குவதற்காக வந்த அனைத்து தேவமங்கையர்களின் தலைவகிடுகளை அலங்கரிக்கும் குங்குமத்தை அல்லது நெற்றிசுட்டிகளை ஆபரணமாகக் கொண்டவளும், ஆனந்தபாவத்தால் தன்வசமாக்கிய பர்த்தாவையுடையவளும், பண்டாசுரனைக் கொன்றவளும், ஸ்ரீசைலம் என்னும் க்ஷேத்திரத்தில் வசிக்கிறவளும், பகவதியுமான தாயை தியானிக்கிறேன்.(6)

*With a body slender, youthful and creeper- like, charmingly decked with a profusion of ornaments, having the (reddish) hue of the juice of red wax, decorated with the vermilion mark (or the ornaments) when the celestial damsels place their heads at her feet to worship her, having won over Her husband (Lord Siva) due to the emergence of the surging (sringara) bhava,destroyer of the demon Bhandasura, I meditate upon the great divine mother, who has residence in Sri Saila. (6)**

लावण्य - *charming* । अधिकभूषित - *profusely ornamented* । अङ्गलतिकाम् - *body like creeper (slender, soft, youthful)* । लाक्षालसत् - *bright like the juice of lac* । रागिणीम् - *radiant (colourful)* । सेवायात - *having come to serve (worship)* । समस्त - *all* । देववनिता -*celestial damsels* । सीमन्त - *the parting line of the hair on the head (shining with vermilion)* । भूषान्विताम् - *decorated with ornament* । भावोल्लास - *by abundance of (sringara) bhava* । वशीकृत - *captivated* । प्रियतमाम् - *beloved* । भण्डासुरच्छेदिनीम् - *destroyer of the demon Bhandasura* । श्रीशैलस्थलवासिनीम् - *having abode at Sri Sailam* । भगवतीम् - *bhagavati* श्रीमातरम् - *divine mother* । भावये - *(I) meditate upon* ।

धन्यां सोमविभावनीयचरितां धाराधरश्यामलां
मुन्याराधनमोदिनीं सुमनसां मुक्तिप्रदानव्रताम्।
कन्यापूजनसुप्रसन्नहृदयां काञ्चीलसन्मध्यमां
श्रीशैलस्थलवासिनीं भगवतीं श्रीमातरं भावये ॥ ७ ॥

தந்யாம் ஸோமவிபாவநீயசரிதாம் தாராதரஶ்யாமலாம்
முந்யாராதநமோதிநீம் ஸுமநஸாம் முக்திப்ரதாநவ்ரதாம்.
கந்யாபூஜநஸுப்ரஸந்நஹ்ருதயாம் காஞ்சீலஸந்மத்யமாம்
ஶ்ரீஶைலஸ்தலவாஸிநீம் பகவதீம் ஶ்ரீமாதரம் பாவயே || 7 ||

dhanyāṃ sōmavibhāvanīyacaritāṃ dhārādharaśyāmalāṃ
munyārādhanamōdinīṃ sumanasāṃ muktipradānavratām.
kanyāpūjanasuprasannahṛdayāṃ kāñcīlasanmadhyamāṃ
śrīśailasthalavāsinīṃ bhagavatīṃ śrīmātaraṃ bhāvayē .. 7 ..

புண்ணியமே உருவானவளும், சந்திரனால் விளக்கப்பெற்ற சரிதம் உள்ளவளும், மேகம் போல் கருநீல வண்ணமுள்ளவளும், முனிவர்கள் பூஜிப்பதில் மகிழ்பவளும், நல்ல மனம் உள்ளவர்களுக்கு மோக்ஷமளிப்பதை விரதமாகக் கொண்டவளும், கன்னிப் பெண்களைப் பூஜிப்பதால் இதயத்தில் மகிழ்ச்சி அடைபவளும், ஒட்டியாணம் பிரகாசிக்கும் இடைபாகமுள்ளவளும், ஸ்ரீசைலம் என்னும் க்ஷேத்திரத்தில் வசிக்கிறவளும், பகவதியுமான தாயை தியானிக்கிறேன்.(7)

The opulent, the one whose greatness is recounted by moon, the one of bluish hue like the rain-bearing clouds, joyous at the worship done by sages, having the vow of granting liberation to those of cleansed minds, pleased in mind due to the adoration of maidens (unmarried), with waist band brilliantly shining on the waist, I meditate upon the great divine mother, who has residence in Sri Saila. (7).

धन्याम् - *the illustrious* । सोमविभावनीय - *described by moon* । चरिताम् - *life story* । धाराधर - *clouds replete with water* । श्यामलाम् - *of pale bluish complexion* । मुन्याराधनमोदिनीम् - *joyous due to being worshipped by the sages* । सुमनसाम् - *of excellent mental disposition (cleansed minds)* । मुक्तिप्रदानव्रताम् - *having the vow for bestowing liberation* । कन्यापूजन - *due to adoration of maidens* सुप्रसन्नहृदयाम् - *pleased in mind* । काञ्चीलसन्मध्यमाम् - *with waist band brilliantly shining on (Her) waist* । श्रीशैलस्थलवासिनीम् - *having abode at Sri Sailam* । भगवतीम् - *bhagavati* । श्रीमातरम् - *divine mother* । भावये - *(I) meditate upon*

कर्पूरागरुकुङ्कुमाङ्कितकुचां कर्पूरवर्णस्थितां
    कृष्टोत्कृष्टसुकृष्टकर्मदहनां कामेश्वरीं कामिनीम्।
कामाक्षीं करुणारसार्द्रहृदयां कल्पान्तरस्थायिनीं
    श्रीशैलस्थलवासिनीं भगवतीं श्रीमातरं भावये ॥ ८ ॥

கர்பூராகருகுங்குமாங்கிதகுசாம் கர்பூரவர்ணஸ்திதாம்
    க்ருஷ்டோத்க்ருஷ்டஸுக்ருஷ்டகர்மதஹநாம் காமேஶ்வரீம் காமிநீம்.
காமாக்ஷீம் கருணாரஸார்த்ரஹ்ருதயாம் கல்பாந்தரஸ்தாயிநீம்
    ஶ்ரீஶைலஸ்தலவாஸிநீம் பகவதீம் ஶ்ரீமாதரம் பாவயே || 8 ||

karpūrāgarukuṅkumāṅkitakucāṃ karpūravarṇasthitāṃ
    kṛṣṭōtkṛṣṭasukṛṣṭakarmadahanāṃ kāmēśvarīṃ kāminīm.
kāmākṣīṃ karuṇārasārdrahṛdayāṃ kalpāntarasthāyinīṃ
    śrīśailasthalavāsinīṃ bhagavatīṃ śrīmātaraṃ bhāvayē .. 8 ..

பச்சைக் கற்பூரம், சந்தனம், குங்குமம் ஆகியவைகள் பூசிய ஸ்தனங்களை உடையவளும், கற்பூர நிறம் உள்ளவளும், க்ருஷ்ட, உத்க்ருஷ்ட, ஸுக்ருஷ்ட கர்மாக்களை பொசுக்குபவளும், காமேச்வரி என்பவளும், அழகு நிறைந்தவளும், காமாக்ஷி என்று பெயர் பெற்றவளும், கருணையால் கனிந்த இதயமுள்ளவளும், அனைத்து கல்பங்களிலும் நிலைப்பெற்று இருப்பவளும், ஸ்ரீசைலம் என்னும் க்ஷேத்திரத்தில் வசிக்கிறவளும், பகவதியுமான தாயை தியானிக்கிறேன்.(8)

*The one with breasts smeared with camphor, agaru and saffron, of the complexion of camphor, destroyer of (the effects of) all actions- past, present and future, controller of all desires (consort of Kameswara or Lord Siva), exquisitely beautiful, with eyes granting all wishes, heart full and moist with the essence of compassion, existing through all kalpas, I meditate upon the great divine mother, who has residence in Sri Saila. (8)**

कर्पूरागरुकुङ्कुम - *camphor, agaru and saffron* । **अङ्कितकुचाम्** - *breasts smeared with* । **कर्पूरवर्णस्थिताम्** - *of the hue of camphor (pure, crystalline white)* । **कृष्टोत्कृष्टसुकृष्ट** - *three types of actions - krshta, utkrshta and sukrushta* । **कर्मदहनाम्** - *reducing the actions to ashes* । **कामेश्वरीम्** - *consort of Lord Siva (or controller of all desires- of Hers and Her devotees)* । **कामिनीम्** - *exquisitely beautiful* । **कामाक्षीम्** - *eyes that grant all wishes* । **करुणारसार्द्रहृदयाम्** - *with heart melting with essence of compassion* । **कल्पान्तरस्थायिनीम्** - *lasting through all aeons (ages)* । **श्रीशैलस्थलवासिनीम्** - *having abode at Sri Sailam* । **भगवतीम्** - *bhagavati* । **श्रीमातरम्** - *divine mother* । **भावये** - *(I) meditate upon*

गायत्रीं गरुडध्वजां गगनगां गान्धर्वगानप्रियां
गम्भीरां गजगामिनीं गिरिसुतां गन्धाक्षतालङ्कृताम्।
गङ्गागौतमगर्गसन्नुतपदां गां गौतमीं गोमतीं
श्रीशैलस्थलवासिनीं भगवतीं श्रीमातरं भावये ॥ ९ ॥

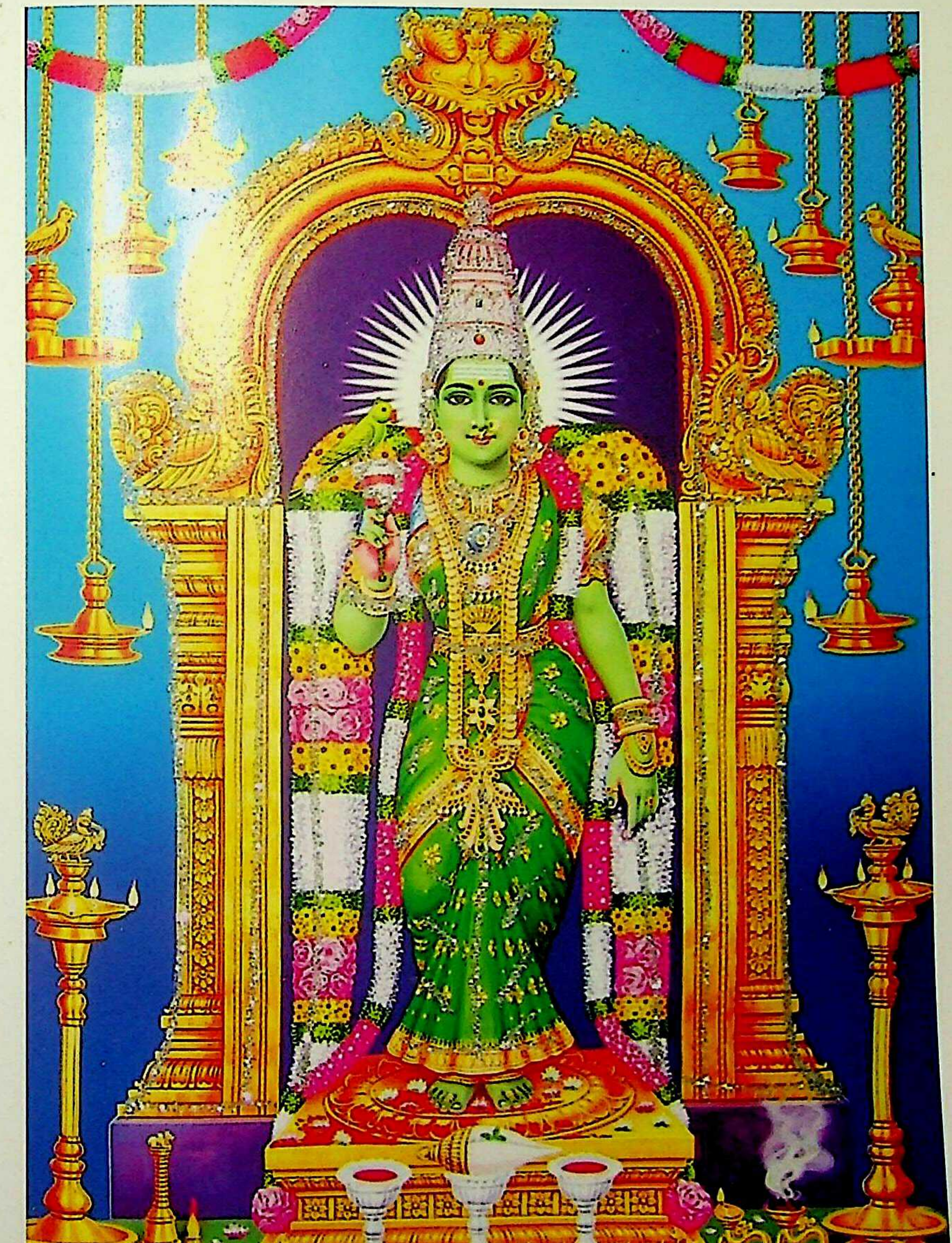
காயத்ரீம் கருடத்வஜாம் ககநகாம் காந்தர்வகாநப்ரியாம்
கம்பீராம் கஜகாமிநீம் கிரிஸுதாம் கந்தாக்ஷதாலங்க்ருதாம்.
கங்காகௌதமகர்கஸந்நுதபதாம் காம் கௌதமீம் கோமதீம்
ஶ்ரீஶைலஸ்தலவாஸிநீம் பகவதீம் ஶ்ரீமாதரம் பாவயே || 9 ||

gāyatrīṃ garuḍadhvajāṃ gaganagāṃ gāndharvagānapriyāṃ
gambhīrāṃ gajagāminīṃ girisutāṃ gandhākṣatālaṅkṛtām.
gaṅgāgautamagargasannutapadāṃ gāṃ gautamīṃ gōmatīṃ
śrīśailasthalavāsinīṃ bhagavatīṃ śrīmātaraṃ bhāvayē .. 9 ..

காயத்ரியானவளும், கருடனைக் கொடியில் கொண்டவளும், ஆகாயத்தில் செல்பவளும், கந்தர்வர்களின் கானத்தில் ப்ரியம் கொண்டவளும், ஆழ்பொருளானவளும், யானை போல் நடையுள்ளவளும், இமயமலையின் மகளானவளும், சந்தனம் மற்றும் அக்ஷதைகளால் அலங்கரிக்கப்பட்டவளும், கங்கை, கௌதமர், கர்கர் ஆகியோர்களால் துதிக்கப்பட்டப் பாதங்களையுடையவளும், பூமியானவளும், கௌதமியானவளும், கோமதியானவளும், ஸ்ரீசைலம் என்னும் க்ஷேத்திரத்தில் வசிக்கிறவளும், பகவதியுமான தாயை தியானிக்கிறேன்.(9)

*The soul of the secret spell "gayatri", having garuda (the brahmini kite) on her banner, moving in space, pleased with the music of the gandharvas (semi-divine beings), majestic personality (of unfathomable knowledge), with gait like the elephant, daughter of the mountain(Himalayas), decorated with unguents and akshata, feet worshipped by Ganga, Gautama and Garga, who has the form of Go (earth), Gautami and Gomati, I meditate upon the great divine mother, who has residence in Sri Saila. (9)**

गायत्रीम् - *goddess Gayatri* । गरुडध्वजाम् - *having the image of garuda on her banner (flag)* । गगनगाम् - *moving about in space* । गान्धर्वगानप्रियाम् - *fond of the music of the gandharvas (semi-divine beings)* गम्भीराम् - *imposing personality (of great significatory depth of knowledge)* । गजगामिनीम् - *gait similar to that of an elephant* । गिरिसुताम् - *daughter of the mountain (Himalayas)* । गन्धाक्षतालङ्कृताम् - *decked with sandal (and other fragrances) and akshata (unbroken rice)* । गङ्गागौतमगर्गसन्नुतपदाम् - *with feet worshipped by the Ganga, Gautama and Garga* । गाम् - *in the form of the earth* । गौतमीम् - *gautami* । गोमतीम् - *gomati* । श्रीशैलस्थलवासिनीम् - *having abode at Sri Sailam* । भगवतीम् - *bhagavati* श्रीमातरम् - *divine mother* । भावये - *(I) meditate upon*



Minakshi Devi

मीनाक्षीस्तोत्रम्
Hymns in praise of goddess Minakshi

श्रीविद्ये शिववामभागनिलये श्रीराजराजार्चिते
श्रीनाथादिगुरुस्वरूपविभवे चिन्तामणीपीठिके ।
श्रीवाणीगिरिजानुताङ्घ्रिकमले श्रीशाम्भवि श्रीशिवे
मध्याह्ने मलयध्वजाधिपसुते मां पाहि मीनाम्बिके ॥ १ ॥

ஸ்ரீவித்யே ஶிவவாமபாகநிலயே ஸ்ரீராஜராஜார்சிதே
ஸ்ரீநாதாதிகுருஸ்வரூபவிபவே சிந்தாமணீபீடிகே.
ஸ்ரீவாணீகிரிஜாநுதாங்க்ரிகமலே ஸ்ரீஶாம்பவி ஸ்ரீஶிவே
மத்யாஹ்நே மலயத்வஜாதிபஸுதே மாம் பாஹி மீநாம்பிகே || 1 ||

śrīvidyē śivavāmabhāganilayē śrīrājarājārcitē
śrīnāthādigurusvarūpavibhavē cintāmaṇīpīṭhikē.
śrīvāṇīgirijānutāṅghrikamalē śrīśāmbhavi śrīśivē
madhyāhnē malayadhvajādhipasutē māṃ pāhi mīnāmbikē .. 1 ..

ஸ்ரீவித்யையே! சிவனின் இடதுபாகத்தில் இருப்பவளே! ராஜராஜனான குபேரனால் பூஜிக்கப்பட்டவளே! ஸ்ரீநாதர் முதலிய குரு ஸ்வரூபத்தில் பெருமை கொண்டவளே! சிந்தாமணி பீடத்தில் வீற்றிருப்பவளே! திருமகள், கலைமகள், மலைமகள் இவர்களால் வணங்கப்பட்ட பாதகமலங்களையுடையவளே! சாம்பசிவனின் மனைவியே! மங்கள ஸ்வரூபியே! நடுப்பகலில் (ஸாவித்திரி ஸ்வரூபத்தில்) விளங்குபவளே! மலயத்வஜ அரசனின் மகளே! ஹே மீனாம்பிகையே! என்னை காப்பாற்றுவாயாக.(1)

*O! The Supreme knowledge personified, having the left half of the (physical) body of Lord Siva as (your) abode, one who is worshipped by the king of kings (Kubera – the lord of wealth), appearing in the form of Srinatha (Sriman Narayana) and other preceptors, seated on the Chintamani (wish-yielding seat), one with feet like lotus, worshipped by (the goddesses) Lakshmi,Saraswati and Parvati, the consort of Sambhu, the personification of auspiciousness! One who is seen as Savitri at noon time, the daughter of king Malayadhvaja! Mother Minambike! May you protect me. (1)**

श्रीविद्ये - *O! The Supreme knowledge personified !* | शिववामभागनिलये - *Having the left half of the body of Lord Siva as your abode!* | श्रीराजराजार्चिते - *One worshipped by the king of kings ! (Kubera or the lord of wealth)* | श्रीनाथादिगुरुस्वरूपविभवे - *One appearing in the form of Srinatha (Sriman Narayana) and other preceptors!* | चिन्तामणीपीठिके - *One seated on the seat of Cintamani ! (wish-yielding seat)* | श्रीवाणीगिरिजानुताङ्घ्रिकमले - *One with feet like lotus, worshipped by Lakshmi, Saraswati and Parvati !* | श्रीशाम्भवि - *The consort of Sambhu !* | श्रीशिवे - *Auspiciousness Personified !* | मध्याह्ने - *One known as "Savitri" during noon !* | मलयध्वजाधिपसुते - *The daughter of the king Malayadhvaja* माम् - *me* | पाहि - *protect* | मीनाम्बिके - *O ! Meenambike*

चक्रस्थेऽचपले चराचरजगन्नाथे जगत्पूजिते
    आर्तालीवरदे नताभयकरे वक्षोजभारान्विते ।
विद्ये वेदकलापमौलिविदिते विद्युल्लताविग्रहे
    मातः पूर्णसुधारसार्द्रहृदये मां पाहि मीनाम्बिके ॥ २ ॥

சக்ரஸ்தேऽசபலே சராசரஜகந்நாதே ஜகத்பூஜிதே
    ஆர்தாலீவரதே நதாபயகரே வக்ஷோஜபாராந்விதே.
வித்யே வேதகலாபமௌலிவிதிதே வித்யுல்லதாவிக்ரஹே
    மாத:பூர்ணஸுதாரஸார்த்ரஹ்ருதயே மாம் பாஹிமீநாம்பிகே ॥ 2 ॥

cakrasthē'capalē carācarajagannāthē jagatpūjitē
    ārtālīvaradē natābhayakarē vakṣōjabhārānvitē.
vidyē vēdakalāpamaulividitē vidyullatāvigrahē
    māta: pūrṇasudhārasārdrahṛdayē māṃ pāhi mīnāmbikē .. 2 ..

மூலாதாரம், ஸ்வாதிஷ்டானம், மணிபூரகம், அநாஹதம், விசுத்தி, ஆக்ஞை எனப்படும் ஆறு சக்ரங்களிலும் இருப்பவளே! எதிலும் விருப்பமில்லாதவளே! சராசர உலகத்தின் தலைவியே! உலகமனைத்தாலும் பூஜிக்கப்பட்டவளே! துன்பமடைந்தோருக்கு வரம் கொடுப்பவளே! வணங்கியவர்களுக்கு அபயமளிப்பவளே! ஸ்தனபாரத்துடன் கூடியவளே! பர, அபர வித்யையாக இருப்பவளே! வேதங்களின் சிரஸான உபநிஷதங்களால் அறியப்பட்டவளே! மின்னல் கொடி போன்ற உருவானவளே! தாயே! அம்ருத ரஸம் நிறைந்து நெகிழ்ந்த இதயமுள்ளவளே! ஹே மீனாம்பிகையே! என்னை காப்பாற்றுவாயாக.(2)

*One who dwells in the six chakras known as mūlādhāra, svadhiṣṭāna, manipūraka, anāhata, viśuddhi and ājnā, one who is free from desires and the master of all the worlds, who is worshipped by the entire world, who removes the suffering of all beings, who protects those who take refuge in her, who is bent a little with the weight of the breasts, who is vidya (para and apara) and known only through Upanishads, which constitute the crowning jewel of all scriptures, one who has the blinding brilliance of the streak of lightning, O Mother!, one whose compassionate heart is filled with elixir, O Minambika, may you protect me. (2)**

चक्रस्थे - *established on the six nodal points of the body ! (muladhara, svadhishtana, manipuraka, anahata, visuddhi and ajna)* । **अचपले** - *one who is free from desires !* । **चराचरजगन्नाथे** - *suzerain of the movables and the immovables in the universe!* । **जगत्पूजिते** - *worshipped by the entire universe!* **आर्तालीवरदे** - *remover of sufferings of all beings!* । **नताभयकरे** - *refuge of those who supplicate!* **वक्षोजभारान्विते** - *appearing to be bent a little due to the weight of the breasts!* । **विद्ये** - *personification of knowledge !(both worldly and supra-worldly (para and apara)* । **वेदकलापमौलिविदिते** - *realized through the crowning part (Upanishads) of the conglomeration of scriptures!* । **विद्युल्लताविग्रहे** - *form scintillating like a streak of lightning!* । **मातः** - *O! Divine mother!* । **पूर्णसुधारसार्द्रहृदये** - *one with a heart full of molten elixirine compassion!* । **माम्** - *me* । **पाहि** - *protect* । **मीनाम्बिके** - *O! Meenambike!*

कोटीराङ्गदरत्नकुण्डलधरे कोदण्डबाणाञ्चिते
कोकाकारकुचद्वयोपरिलसत्प्रालम्बिहाराञ्चिते ।
शिञ्जन्नूपुरपादसारसमणिश्रीपादुकालंकृते
मद्दारिद्र्यभुजङ्गगारुडखगे मां पाहि मीनाम्बिके ॥ ३ ॥

கோடீராங்கதரத்நகுண்டலதரே கோதண்டபாணாஞ்சிதே
கோகாகாரகுசத்வயோபரிலஸத்ப்ராலம்பிஹாராஞ்சிதே.
ஶிஞ்ஜந்நூபுரபாதஸாரஸமணிஶ்ரீபாதுகாலம்க்ருதே
மத்தாரித்ர்யபுஜங்ககாருடககே மாம் பாஹி மீநாம்பிகே ॥ 3 ॥

kōṭīrāṅgadaratnakuṇḍaladharē kōdaṇḍabāṇāñcitē
kōkākārakucadvayōparilasatprālambihārāñcitē.
śiñjannūpurapādasārasamaṇiśrīpādukālaṃkṛtē
maddāridryabhujaṅgagāruḍakhagē māṃ pāhi mīnāmbikē .. 3 ..

கிரீடம், தோள்வளை, ரத்தின குண்டலங்களை தரித்திருப்பவளே! வில்லையும் அம்புகளையும் வைத்திருப்பவளே! சக்ரவாகப் பறவை போன்ற மார்பகத்தின் மேல் தொங்கிக்கொண்டு மிளிரும் முத்துமாலையை உடையவளே! ஒலிக்கின்ற காற்சிலம்புடன் கூடிய பாதத்தாமரையில் மணிமயமான பாதுகையால் அலங்கரிக்கப்பட்டவளே! என் ஏழ்மையாகிய பாம்பிற்கு கருடப் பறவையாக இருப்பவளே! ஹே மீனாம்பிகையே! என்னை காப்பாற்றுவாயாக. (3)

O! The one with a crown, an epaulet, diamond ear drops, bow and arrows, shining with a necklace dangling over the breasts that resemble a pair of cakravaka birds, feet decorated with anklets, to which are attached tiny bells that make a jingling sound, may you O Minambika, protect me by being the bird garuda for the snake of my poverty. (3)*

कोटीर - *crown (diadem)* । अङ्गद - *epaulet (a bracelet worn on the upper arm)* । रत्नकुण्डलधरे - *wearing diamond ear drops!* । कोदण्डबाणाञ्चिते - *having (in Her hands) bow and arrows !* । कोकाकार - *resembling a pair of cuckoo birds (perhaps intended as cakravaka birds)* । कुचद्वयोपरि - *upon the two breasts* । लसत् - *shining* । प्रालम्बि - *dangling* । हाराञ्चिते - *shining necklace* । शिञ्जत् - *making jingling sound* । नूपुर - *anklets* । पादसारसमणि - *jingle bells attached to (the anklet)* । श्रीपादुकालंकृते - *divine feet adorned with sandals!* । मद्दारिद्र्यभुजङ्ग - *my penury in the form of a snake* । गारुडखगे - *(you) in the form of the bird garuda* । माम् - *me* । पाहि - *protect (save)* । मीनाम्बिके - *O! Mother Minambike!*

ब्रह्मेशाच्युतगीयमानचरिते प्रेतासनान्तःस्थिते
पाशोदङ्कुशचापबाणकलिते बालेन्दुचूडाञ्चिते ।
बाले बालकुरङ्गलोलनयने बालार्ककोट्युज्ज्वले
मुद्राराधितदेवते मुनिनुते मां पाहि मीनाम्बिके ॥ ४ ॥

ப்ரஹ்மேஶாச்யுதகீயமாநசரிதே ப்ரேதாஸநாந்த:ஸ்திதே
பாஶோதங்குஶசாபபாணகலிதே பாலேந்துசூடாஞ்சிதே.
பாலே பாலகுரங்கலோலநயநே பாலார்ககோட்யுஜ்ஜ்வலே
முத்ராராதிததேவதே முநிநுதே மாம் பாஹி மீநாம்பிகே || 4 ||

brahmēśācyutagīyamānacaritē prētāsanānta:sthitē
pāśōdaṅkuśacāpabāṇakalitē bālēnducūḍāñcitē.
bālē bālakuraṅgalōlanayanē bālārkakōṭyujjvalē
mudrārādhitadēvatē muninutē māṃ pāhi mīnāmbikē .. 4 ..

பிரம்மா, பரமசிவன், விஷ்ணு ஆகியோர்கள் புகழ்ந்து பாடி கொண்டிருக்கும் சரிதம் உள்ளவளே! பஞ்ச பிரேதாஸனத்தில் வீற்றிருப்பவளே! பாசம், அங்குசம், வில், பாணம் இவைகளை வைத்திருப்பவளே! இளஞ்சந்திரனைத் தலையில் சூடியிருப்பவளே! பாலே! மான்குட்டியின் அசையும் கண்களைப் போன்ற கண்கள் உடையவளே! கோடி இளஞ்சூர்யர்களைப் போன்று ஜ்வலிப்பவளே! முத்திரைகளால் ஆராதிக்கப் படும் தேவியே! முனிவர்களால் ஸ்தோத்திரம் செய்யப்பட்டவளே! ஹே மீனாம்பிகையே! என்னை காப்பாற்றுவாயாக.(4)

*O! One whose glorious incarnation and sports are praised by Brahma, Siva and Achyuta (Sriman Narayana), seated on the throne held by five corpses, holding in Her hand a rope, a goad, bow and arrows, having the crescent moon on the (fore) head, ever youthful, having the (tremulous) eyes of a fawn, having the radiance of a crore of simultaneously rising suns, the goddess who is worshipped through (tantric) gestures, prostrated by sages and saints, may you deign to protect me, O!Minambike! (4)**

ब्रह्मेशाच्युतगीयमानचरिते - *your glory (exploits and lilas) being sung by Brahma, Vishnu and Siva* । प्रेतासनान्तःस्थिते - *seated on the throne held by five corpses (Brahma, Vishnu, Siva, Mahadeva and Sadasiva representing the five-fold action of creation, preservation, dissolution, thirodhanam and anugraham)- for more details refer to Nama 249 of Lalitha Sahasranama* । पाशोदङ्कुशचापबाणकलिते - *armed with rope, uplifted (holding) goad, bow and arrows* । बालेन्दुचूडाञ्चिते - *having the crescent moon on her head* । बाले - *(ever) youthful (definition of the ultimate reality, which never undergoes any change)* । बालकुरङ्गलोलनयने - *eyes which are tremulous and recalling those of a fawn* । बालार्ककोट्युज्ज्वले - *having the resplendence of crores of suns rising simultaneously* । मुद्राराधितदेवते - *goddess worshipped through mudras (tantric worship)* । मुनिनुते - *being prostrated by saints and seers* । माम् - *me* । पाहि - *protect* । मीनाम्बिके - *Meenambike* ।

गन्धर्वामरयक्षपन्नगनुते गङ्गाधरालिङ्गिते
गायत्रीगरुडासने कमलजे सुश्यामले सुस्थिते ।
खातीते खलदारुपावकशिखे खद्योतकोट्युज्ज्वले
मन्त्राराधितदेवते मुनिनुते मां पाहि मीनाम्बिके ॥ ५ ॥

கந்தர்வாமரயக்ஷபந்நகநுதே கங்காதராலிங்கிதே
காயத்ரீகருடாஸநே கமலஜே ஸுஶ்யாமலே ஸுஸ்திதே.
காதீதே கலதாருபாவகஶிகே கத்யோதகோட்யுஜ்ஜ்வலே
மந்த்ராராதிததேவதே முநிநுதே மாம் பாஹி மீநாம்பிகே ॥ 5 ॥

gandharvāmarayakṣapannaganutē gaṅgādharāliṅgitē
gāyatrīgaruḍāsanē kamalajē suśyāmalē susthitē.
khātītē khaladārupāvakaśikhē khadyōtakōṭyujjvalē
mantrārādhitadēvatē muninutē māṃ pāhi mīnāmbikē .. 5 ..

கந்தர்வர்கள், தேவர்கள், யக்ஷர்கள், ஸர்ப்பங்கள் ஆகியோர்களால் ஸ்தோத்திரம் செய்யப்பட்டவளே! கங்கையை தலையில் தாங்கியிருக்கும் பரமசிவனால் அணைத்துக்கொள்ளப்பட்டவளே! காலையில் அன்னப்பறவையில் வீற்றிருக்கும் காயத்ரீதேவியே! மாலையில் கருடப்பறவையின் மீது அமர்ந்திருக்கும் ஸரஸ்வதி தேவியே! தாமரையில் தோன்றியவளே! அழகிய கருநீல நிறத்தினளே! நன்கு நிலைப் பெற்றிருப்பவளே! ஆகாயம்கடந்தவளே! தீயவர்களாகிய மரங்களை பொசுக்குகின்ற அக்னிஜ்வாலையே! கோடி மின்மினிப் பூச்சிகள் போன்று பிரகாசிப்பவளே! மந்திரங்களால் ஆராதிக்கப்படும் தேவியே! முனிவர்களால் ஸ்தோத்திரம் செய்யப்பட்டவளே! ஹே மீனாம்பிகையே! என்னை காப்பாற்றுவாயாக.(5)

*Worshipped by Gandharvas, gods,yakshas and serpents, embraced by the one adorned with Ganga (Lord Siva), in the form of Gayatri (in the morning), having garuda (the brahmini kite) as the mount, emerging from the red lotus, of a rich bluish-dark complexion, firmly seated (who is everlasting), dwelling beyond the sky or the akasa, the raging flame of fire in the forest of the wicked, scintillating brilliantly like crores of glow worms, the deity worshipped through chants, and worshipped by saints, may you deign to protect me, O! Minambike! (5)**

गन्धर्वामरयक्षपन्नगनुते - *(your glory) being sung by gandharvas, gods, yakshas and snakes* । गङ्गाधरालिङ्गिते - *embraced by the one having Ganges on his head (Lord Siva)* । गायत्रीगरुडासने - *in the form of Gayatri (in the morning) and having garuda as the mount* । कमलजे - *having emerged from the red lotus* सुश्यामले - *of the complexion of dense bluish-darkness* । सुस्थिते - *firmly established (who is ever lasting)* । खातीते - *beyond space* । खलदारुपावकशिखे - *the rising flame of the raging fire to the forest of the wicked* । खद्योतकोट्युज्ज्वले - *brilliantly shining like a crore of glow worms* । मन्त्राराधितदेवते - *the goddess who is propitiated through mantras (chants)* । मुनिनुते - *being prostrated by saints and seers* माम् - *me* । पाहि - *protect* । मीनाम्बिके - *Meenambike* ।

नादे नारदतुम्बुराद्यविनुते नादान्तनादात्मिके
नित्ये नीललतात्मिके निरुपमे नीवारशूकोपमे ।
कान्ते कामकले कदम्बनिलये कामेश्वराङ्कस्थिते
मद्विद्ये मदभीष्टकल्पलतिके मां पाहि मीनाम्बिके ॥ ६ ॥

நாதே நாரததும்புராத்யவிநுதே நாதாந்தநாதாத்மிகே
நித்யே நீலலதாத்மிகே நிருபமே நீவாரஶூகோபமே.
காந்தே காமகலே கதம்பநிலயே காமேஶ்வராங்கஸ்திதே
மத்வித்யே மதபீஷ்டகல்பலதிகே மாம் பாஹி மீநாம்பிகே || 6 ||

nādē nāradatumburādyavinutē nādāntanādātmikē
nityē nīlalatātmikē nirupamē nīvāraśūkōpamē.
kāntē kāmakalē kadambanilayē kāmēśvarāṅkasthitē
madvidyē madabhīṣṭakalpalatikē māṃ pāhi mīnāmbikē .. 6 ..

ஒலிவடிவமாயிருப்பவளே! நாரதர், தும்புரு முதலியோர்களால் துதிக்கப்பட்டவளே! ஹ்ருல்லேகா மந்திரத்தில் ஏழாவதாகவும் எட்டாவதாகவும் கூறப்படும் நாதம், நாதாந்தம் இவைகளின் ஸ்வரூபமாயிருப்பவளே! நித்யமானவளே! நீலநிறக் கொடி போன்றவளே! நிகரற்றவளே! சம்பாக் கதிரின் நுனியைப்போல மெலிந்திருப்பவளே! மிக்க அழகு பொருந்தியவளே! காமகலையே! கதம்பவனத்தில் இருப்பவளே! காமேச்வரரின் இடது மடியில் வீற்றிருப்பவளே! என்னிடமிருந்து வெளிவரும் வித்யையே! எனது விருப்பங்களை நிறைவேற்றும் கல்பகக் கொடியே! ஹே மீனாம்பிகையே! என்னை காப்பாற்றுவாயாக.(6)

*The one existing in the form of sound loaded with emotion (of devotion), whose glory is sung by the celestial sage Narada and the divine musician Tumburu and others, personification of nada and nadanta, existing at all times, having complexion like a bluish creeper; incomparable (unparalleled), having a slender body like the tip of the paddy grain, attracting like a magnet (charming), embodiment of love, having residence in the forest abounding in kadamba trees, sitting on the lap of Lord Siva, the knowledge flowing out of me, and the wish-granting creeper of all my (legitimate) desires; May you deign to protect me O! Minambike! (6)**

नादे - *in the form of nada* * । नारदतुम्बुराद्यविनुते - *glory sung by the celestial sage Narada and the celestial musician Tumburu and others* । नादान्तनादात्मिके - *in the form of nada and nadanta (the seventh and eighth in the hrullekha chant)* । नित्ये - *eternal* । नीललतात्मिके - *appearing like a creeper of bluish hue* । निरुपमे - *unparalleled* । नीवारशूकोपमे - *thin, like the tip of the paddy grain* । कान्ते - *charming* । कामकले - *art of love* । कदम्बनिलये - *resident of forest of kadamba trees* कामेश्वराङ्कस्थिते - *seated on the lap of Lord Siva* । मद्विद्ये - *the knowledge issuing forth from me* । मदभीष्टकल्पलतिके - *the wish-yielding creeper for my (dharmic) desires* । माम् - *me* । पाहि - *protect* मीनाम्बिके - *Meenambike*

वीणानादनिमीलितार्धनयने विस्रस्तचूलीभरे
ताम्बूलारुणपल्लवाधरयुते ताटङ्कहारान्विते ।
श्यामे चन्द्रकलावतम्सकलिते कस्तूरिकाफालके
पूर्णे पूर्णकलाभिरामवदने मां पाहि मीनाम्बिके ॥ ७ ॥

வீணாநாதநிமீலிதார்தநயநே விஸ்ரஸ்தசூலீபரே
தாம்பூலாருணபல்லவாதரயுதே தாடங்கஹாராந்விதே.
ஶ்யாமே சந்த்ரகலாவதம்ஸகலிதே கஸ்தூரிகாஃபாலகே
பூர்ணே பூர்ணகலாபிராமவதநே மாம் பாஹி மீநாம்பிகே ॥ 7 ॥

vīṇānādanimīlitārdhanayanē visrastacūlībharē
tāmbūlāruṇapallavādharayutē tāṭaṅkahārānvitē.
śyāmē candrakalāvatamsakalitē kastūrikāphālakē
pūrṇē pūrṇakalābhirāmavadanē māṃ pāhi mīnāmbikē .. 7 ..

வீணையின் நாதத்தில் கண்களை பாதி மூடிக் கொண்டிருப்பவளே! சற்றே அவிழ்ந்த கேசத்தையுடையவளே! தாம்பூலத்தால் தளிர்போன்று சிவந்த கீழ் உதட்டையுடையவளே! தாடங்கமும், ஹாரமும் அணிந்தவளே! கருநீல நிறத்தினளே! சந்திரக்கலையை தலையில் அணியாக தரித்தவளே! கஸ்தூரி திலகத்தை நெற்றியில் வைத்திருப்பவளே! நிறைந்திருப்பவளே! பூர்ண சந்திரன் போன்று அழகிய முகமுடையவளே! ஹே மீனாம்பிகையே! என்னை காப்பாற்றுவாயாக. (7)

*One with partly -closed eyes while listening to the melody of the Vina, one with slightly dishevelled tresses, having the lower lip reddish hue, due to betel juice and resembling fresh sprouts of plants,one with necklace and ear rings, one with bluish-black complexion,having the crescent moon as the ornament for the head, one whose forehead bears the mark of musk, the one who is full (fully permeating the universe), face charming like the full moon, may you deign to protect me, O Minambike! (7)**

वीणानादनिमीलितार्धनयने - *one with partly-closed eyes while listening to the melody of the Vina* । विस्रस्तचूलीभरे -*with slightly dishevelled tresses* । ताम्बूलारुणपल्लवाधरयुते - *with the lower lip reddish due to betel juice and resembling fresh sprouts of plants* । ताटङ्कहारान्विते - *one with necklace and ear rings* । श्यामे - *of bluish-black complexion* । चन्द्रकलावतम्सकलिते - *having the crescent moon as the ornament for the head* । कस्तूरिकाफालके - *wearing 'kasturi' (musk) as a mark on the forehead* । पूर्णे - *full and fully permeating the universe* । पूर्णकलाभिरामवदने - *with face which is beautiful like the full moon (and gives happiness)* । माम् - *me* । पाहि - *protect* । मीनाम्बिके - *Meenambike*

शब्दब्रह्ममयी चराचरमयी ज्योतिर्मयी वाङ्मयी
नित्यानन्दमयी निरञ्जनमयी तत्त्वम्मयी चिन्मयी
तत्त्वातीतमयी परात्परमयी मायामयी श्रीमयी
सर्वैश्वर्यमयी सदाशिवमयी मां पाहि मीनाम्बिके ॥ ८ ॥

ஶப்தப்ரஹ்மமயீ சராசரமயீ ஜ்யோதிர்மயீ வாங்மயீ
நித்யாநந்தமயீ நிரஞ்ஜநமயீ தத்த்வம்மயீ சிந்மயீ
தத்த்வாதீதமயீ பராத்பரமயீ மாயாமயீ ஶ்ரீமயீ
ஸர்வைஶ்வர்யமயீ ஸதாஶிவமயீ மாம் பாஹி மீநாம்பிகே || 8 ||

śabdabrahmamayī carācaramayī jyōtirmayī vāṅmayī
nityānandamayī nirañjanamayī tattvammayī cinmayī
tattvātītamayī parātparamayī māyāmayī śrīmayī
sarvaiśvaryamayī sadāśivamayī māṃ pāhi mīnāmbikē .. 8 ..

சப்த பிரம்மமாயிருப்பவளே! அசையும் பொருளாகவும் அசையா பொருளாகவும் இருப்பவளே! ஜ்யோதிமயமாயிருப்பவளே! பரா, பச்யந்தீ, மத்யமா, வைகரீ என்ற வாக்குகளின் வடிவமாயிருப்பவளே! எப்பொழுதும் ஆனந்தமாயிருப்பவளே! ஏகாந்தமாயிருப்பவளே! தத்துவமாயிருப்பவளே! அறிவுமயமாயிருப்பவளே! தத்துவங்கள் அனைத்திற்கும் மேலான தத்துவமாயிருப்பவளே! பராத்பரமாயிருப்பவளே! மாயா ஸ்வரூபமாக இருப்பவளே! செல்வமாக இருப்பவளே! அனைத்து ஐச்வர்யங்களாகவும் இருப்பவளே! எப்பொழுதும் மங்கள ஸ்வரூபமாயிருப்பவளே! ஹே மீனாம்பிகையே! என்னை காப்பாற்றுவாயாக.(8)

One who is sound personified, one taking the form of all movables and immovables, of the form of blinding brilliance, speech personified, always in a state of bliss, not attached to anything, personification of the mahavakya, form of consciousness, beyond the triad known as triputi (i.e. knower, known and knowledge), the supreme principle, assuming forms, both manifest and unmanifest, full of prosperity, aggregate of all riches, always auspicious, may you protect me O! Minambike! (8)

शब्दब्रह्ममयी - *existing as sound (in all places and at all times)* | **चराचरमयी** - *in the form of all beings, movable and immovable* | **ज्योतिर्मयी** - *in the form of blinding light* | **वाङ्मयी** - *in the form of speech (paraa, pasyanti, madhyama and vaikhari)* | **नित्यानन्दमयी** - *always in a state of bliss* | **निरञ्जनमयी** - *being unattached to anything* | **तत्त्वम्मयी** - *personification of maha vakyas* | **चिन्मयी** - *consciousness* **तत्त्वातीतमयी** - *beyond the triad known as 'triputi' which means knower, known and knowledge or the stage of nirvikalpa Samadhi where the mind vanishes, there is 'antahkarana nasha' resulting in absorption in the Brahman* | **परात्परमयी** - *as the supreme principle* | **मायामयी** - *the form of the three gunas (satva, rajas and tamas)* | **श्रीमयी** - *in the form of all prosperity* | **सर्वैश्वर्यमयी** - *in the form of wealth of all types* | **सदाशिवमयी** - *incarnation of bestowing auspiciousness at all times* | **माम्** - *me* **पाहि** - *protect* | **मीनाम्बिके** - *Meenambike*

NOTES

कनकधारा स्तोत्रम्

The Hymn of Golden Rain

Sloka - 1

Note: The Tamāla tree is known as "Indian bay leaf" and botanically known as "Cinnamonum tamala". The leaves of this tree are dark in shade and the overall appearance of the tree is compared to the body of Sri Hari, which is described as "nīla mēgha śyāmala". The darkness mentioned here does not refer to 'pitch darkness' but with a bluish tinge, which is Krishna varna or 'śyāmala'. The horripilation is a sanchari bhava of sringara rasa and indicated by the appearance of droplets of perspiration (or 'hair standing on end') on the body of the Lord. The rows of buds on the Tamāla tree are fancied as the droplets of perspiration and the Tamāla tree is compared to the body of the lord. Obviously, the presence of Devi is suggested as the cause. The "female bee" hovering around the Tamāla tree, which stands decorated by buds, is compared to Devi resorting to Sri Hari and her glance hovering around him.

Sloka - 10

Note: Soundarya Lahari (sloka 97- girāmāhurdēvīṃ...) refers to the various names by which the goddess is addressed.

गिरामाहुर्देवीं द्रुहिणगृहिणीमागमविदो
हरेः पत्नीं पद्मां हरसहचरीमद्रितनयाम्।
तुरीया कापि त्वं दुरधिगमनिस्सीममहिमा
महामाया विश्वं भ्रमयसि परब्रह्ममहिषि।। (97)

In the Mūka Pañcaśatī, there is a reference that goddess alone will remain after the dissolution of the universe, as a witness to the dance of Śiva (...haranaṭanasākṣī viharatāt) The sloka runs thus:-

क्वणत्काञ्ची काञ्चीपुरविपञ्चीलयझरी
शिरःकम्पा कम्पावसतिरनुकम्पा जलनिधिः।
घनश्यामा श्यामा कठिनकुचसीमा मनसि मे
मृगाक्षी कामाक्षी हरनटनसाक्षी विहरतात् ।।
(stuti satakam, verse 100)

This verse also brings out the 'hari hara abhēda', i.e. the non-dual nature of hari (Viṣṇu) and hara (Śiva). Moreover, both these terms are derived from the same root 'hru, haru', meaning 'to take away'. The implication is that hari and hara take away the ignorance of the devotee.

Note: In many of the slokas, the comparison of the features of the goddess is made to inferior objects of the world. On superficial reading, it may appear that the comparisons tend to belittle the uniqueness of the goddess. Nothing is superior to Her and the upamana (standard of comparison) cannot be greater than the upameya (the object of comparison, in this case the goddess herself). This looks like the pratipa alamkara. The reason perhaps is that, the standard of comparison has to be intelligible to the common man and not something that is abstract. To explain or expound, one has to move from the known to the unknown.

Sloka - 15

Note: kāntyai: this term also suggests that the goddess is like a magnet and attracts devotees towards her. The definition of 'bhakti' given by Bhagavadpāda in the Śivānanda Laharī may also be an indicator (aṅkōlaṃ nijabījasantati:....).

अङ्कोलं निजबीजसन्ततिरयस्कान्तोपलं सूचिका
साध्वी नैजविभुं लता क्षितिरुहं सिन्धुस्सरिद्वल्लभम् ।
प्राप्नोतीह् यथा तथा पशुपतेः पादारविन्दद्वयं
चेतोवृत्तिरुपेत्य तिष्ठति सदा सा भक्तिरित्युच्यते ।।

Sloka - 21

Note: trayīmayīm: Though there are four (or five) divisions of the Vedas, comprehensively these revealed texts are known as "trayī". This is because, in any sacrifice, there is a role given only to the first three - ṛk vēdin (hōtā), yajurvēdin (adhvaryu) and sāma vēdin (udgātā). The hōtā recites the Vēdic chants, the adhvaryu offers the oblations into the sacrificial fire and the udgātā sings the chants known as sāma gāna. His wife is supposed to play the vīṇā in accompaniment. Only when the udgātā sings with vaiṇik support, the gods are supposed to receive the offerings. The atharvaṇa vēdin has no role specifically, but is to generally supervise its conduct and is known as brahmā, i.e the supervisor. Hence the name 'trayī' (see also reference in the Bhagavad gita- ēvaṃ trayī dharmam etc.).

अन्नपूर्णास्तुतिः

Hymn on Goddess Annapūrṇā of Vārāṇasi

Sloka - 1

Note: (i) varābhayakarī : The abhaya hasta and the varada hasta of the deity symbolize that the right hand is for giving protection and the left hand pointing to the feet of the deity is the seat of protection. This is suggestive of the fruition of devotion that is 'śaraṇāgati' or prapatti', recalling the last of the nine-fold bhakti advocated by Prahlāda – ātma nivēdanam)

(ii) saundaryaratnākarī: the reader may recall Bhagavadpāda's Soundarya Laharī, which perhaps is the essence of Sāmudrikā Śāstra

(iii) nirdhūtākhilaghōrapāpanikarī: this is not indicative of partiality, but showing the utter helplessness of the devotee, resulting in kārpaṇya (similar to Bhagavad-Gita).

(iv) Bhikṣām dēhi: this prayer seeks the grace of the goddess for gaining vairāgya, bhakti and jñāna (dispassion, devotion and supreme knowledge), which ultimately leads to liberation from the cyclic existence of the soul.

Sloka - 2

Note: kāśmīrāgaruvāsitāṅgarucirā: The fragrance of the body is described by poets like Kālidāsa vide Kumāra Sambhava (mukhēna sā padmasugandhinā niśi...). Such damsels are classed as hastinī, padminī etc in the Sāmudrikā Śāstra.

Sloka - 3

Note: (i) yōgānandakarī: the ultimate in the aṣṭāṅga yōga of Patanjali is known as 'saṃyama' which is a fusion of the last three limbs thereof namely dhāraṇā, dhyāna and samādhi. This state is known as mōksha.

(ii) trailōkyarakṣākarī: There are two statements in currency about the number of worlds. They are 'three' worlds and 'fourteen' worlds(2x7). The popularly described three worlds constitute fourteen worlds. The first set of seven higher worlds comprise earth (bhū), bhuvas, svar, mahas, janas, tapas and satya. The second set of lower worlds are atala, vitala, sutala, rasātala, talātala, mahātala and pātāla. Of the seven higher worlds, earth is the lowest. The three worlds referred to are: the six above, the earth and the seven below.

Sloka - 4

Note: (i) umā : one who was sought to be restrained from performing penance. उ means penance and मा means 'don't'. When Pārvati thought of engaging in penance to attain Lord Śiva as her husband, her mother Mena tried to dissuade her, saying that Pārvati was of slender limbs, delicate mind and tender in age vis-a vis the hardships of penance. This is described by Kālidāsa in Kumāra Sambhava: 'umeti mātrā tapaso niṣiddhā paścād umākhyāṁ sumukhī jagāma...'

Sloka - 5

Note: līlānāṭakasūtrakhēlanakarī: The vakya "lōkāvattu līlā kaivalyam..." in the Brahma sūtra, the sloka "īśvara: sarvabhūtānāṃ hṛddēśē'rjuna tiṣṭhati. bhrāmayan sarvabhūtāni yantrārūḍhāni māyayā" in the Bhagavad Gita and the phrase "māyāṃ tu prakṛtiṃ vidyāt māyinaṃ tu mahēśvaram..." in the svetasvatara Upanishad, are relevant in this connection.

Sloka - 6

Note: (i) ādikṣāntasamastavarṇanikarī: The word 'akṣara' refers to the one that does not sublate. Indirectly it refers to Brahman and here, goddess Annapurna. Also, there is a verse which says that there is no alphabet in any language which is not a mantra. (amantraṃ akṣaraṃ nāsti…). Any mantra has godhood embedded in it. Perhaps, the first verse of Tirukkural with contextual reference to the title of the opening chapter, also indicates this.

அகர முதல எழுத்தெல்லாம் ஆதி
பகவன் முதற்றே உலகு

(ii) śarvarī: reference in Devi Mahatmya –
yā dēvī sarvabhūtēṣu rātrirūpēṇa saṃsthitā.
namastasyai namastasyai namastasyai namō namah

Sloka - 8

Note: svādupayōdharā: this refers literally to "the milk of human kindness" of the goddess. However, it recalls the goddess giving the milk of knowledge to Tirujñānasambandhar and referred to by Bhagavadpāda as "dravida śiśu" in the Soundarya laharī.

Sloka - 11

Note: The word 'bhiksha' is to be understood as 'grace of the goddess'. For attaining vairāgya, bhakti and jñāna, the grace of god/goddess is necessary. "*அவன் அருளால் அவன் தாள் வணங்கி*" refers to this concept. Also, the Kathopanishad text "nāyamātmā pravacanēna labhya:..." is relevant.

नायमात्मा प्रवचनेन लभ्यः न् मेधया न वहुधा श्रुतेन
यमैवेषः वृणुते तेनलभ्यः तस्यैष आत्मा विवृणुते तनुं स्वाम्

भ्रमराम्बाष्टकम्

An Octad on Bhramarāmbā

Sloka - 4

Note: In Śrīvidyā upāsanā and worship based on devi tantras, innumerable yōginīs are mentioned. 64 principal yōginīs are spoken of. The six yōginīs mentioned in this verse are the presiding deities of the six cakras which are the yōgic plexes of the body. They are as under: The Yōginī called Sākinī is situated in the Mūlādhāra Cakra, the Yōginī Kākinī resides in Svādhiṣṭhāna above Mūlādhāra , the Yōginī Lākinī resides in Maṇipūra Cakra, the Yōginī Dākinī resides in the Viśuddhi Cakra, the Yōginī called Hākinī is situated in the Ājñācakra and the Yōginī called Yākinī abides in the Sahasrāra Cakra.

The six moods are dravya, guṇa, karma, sāmānya, viśēṣa and samavāya, as discussed in Tarka Sastra.

Sloka - 6

Note: The reference to 'sīmantabhūṣānvitām.' could give rise to two meanings:- (i) her feet being decorated by the vermilion mark applied on the parting of the hair of the celestial damsels who have come to pay obeisance to her.

or alternatively (ii) her feet being decorated by the ornaments worn on the parting of the hair on the heads of the celestial damsels when they offer their obeisance to her.

There is a parallel in the 289th nama of devi in the Lalitha Sahasranama "śruti sīmanta sindūrī kṛta pādābja dhūlikā"

The usage of the word 'lāvaṇya' is highly poetical. Poets compare the eyes of damsels to those of the female deer (doe) by saying whether one is the replica of the other. In Kālidāsa's Kumāra Sambhava, there is a verse referring to the beauty of the eyes of Pārvati:- "...tayā gṛhītaṃ tu mṛgāṅganābhyah, tatō gṛhītaṃ tu mṛgāṅganābhih." Further, Kālidāsa says, in his Abhijñāna Śākuntala, that for persons of exquisite charm, any ornament will be befitting. While speaking about Śakuntalā, clad in barken garments, the poet says she shone beautifully and compares her to a full-blown lotus, surrounded by moss, and the rich splendor of the moon spreading itself in spite of the black spot.

सरसिजमनुविद्धं शैवलेनापि रम्यं
मलिनमपि हिमांशोः लक्ष्म लक्ष्मीं तनोति।
इयमधिकमनोज्ञां वल्कलेनापि तन्वी
किमिव हि मधुराणां मण्डनं नाकृतीनाम्।।

The word 'lāvaṇya' refers to the over-pervading of a damsel, which supersedes the beauty of the various limbs described by the poets. Ānandavardhana says: In the works of great poets, there is this over-pervading charm beyond what they say. The verse runs thus:

प्रतीयमानं पुनरन्यदेव वस्त्वस्ति वाणीषु महाकवीनाम्
यत्तत् प्रसिद्धावयवातिरिक्तं विभाति लावण्यमिवाङ्गनासु।

Sloka – 8

Note: The Āchārya's reference to the complexion of the goddess to camphor, i.e. crystalline white color is echoed by the poet Dandin in his Dasa Kumāra Carita. He describes the reputation of the king of Pāṭalīpura, Rājahaṃsa by name, by comparing it to a variety of white objects, like camphor, the laughter of Śiva etc. The implication is purity of which is symbolized by the color white.

Note: (i) The word 'kāmākṣī' recalls Śri Stuti of Vedanta Desika, where the line "yasyāṃ yasyāṃ diśi viharatē..." appears.

The 18th nama "vaktralakṣmī parīvāha calanmīnābha lōcanā' in the Lalitha Sahasranama is significant here. The phrase means 'one who moves her eyes quickly'.

It could also mean 'fulfiller of all desires' of her devotees by Her mere glance. The 62nd nama 'kāmākṣī' also carries a similar connotation, apart from meaning "one with beautiful eyes'.

(ii) Destruction of the result of all actions refers to the mandated, the interdicted and the kāmya varieties. This is because remnants of the result of any action will be the cause for transmigration of the soul. In the result, the grace of the goddess terminates re-birth. Reference may be had to the opening verses of chapter 13 of the Bhagavad gita.

(iii) The three types of actions kṛṣṭa, utkṛṣṭa and sukṛṣṭa are derived from the root 'kru' meaning 'to do'. The word 'kṛṣṭaṃ' refers to cultivation. The suggestion, therefore, is that 'kṛṣṭa' refers to cultivated or past actions, suggestive of sañcita karma or actions accumulated in the previous births. Likewise the word 'utkṛṣṭa ' indicates meritorious actions or what is done in the present, suggestive of kriyamānaṃ in the present time and the word 'sukṛṣṭa' refers to actions (meritorious or otherwise) having effect in the future, also called āgāmī. In Vēdānta, both sinful acts (pāpa) and meritorious acts (puṇya) are on par as they are the seeds for rebirth and the tenets of Vēdānta aim at cessation of transmigration of the soul. In short, the grace of the goddess bestows mōkṣa. kalpāntarasthāyinīm: Recall Mūka Pañcaśatī phrase: "...haranaṭanasākṣī viharatāt ". This phrase also recalls the text in Saundarya laharī "..na śambhōstanmūlaṃ tava janani tāṭaṅka-mahimā (verse 28)

Sloka - 9

Note: According to Hindu scriptures, everything in the universe has divinity, not only sentient beings. This is because, Brahman has transfigured and appears as the entire universe. The Vēdic statement "tat sṛṣṭvā...", the upanishadic statement "yatō vā imāni bhūtāni jāyantē...", the Vishnu sahasranama " jaṅgamā jaṅgamaṃ cēdaṃ...", the opening word in the Vishnu Sahasranama "viśvaṃ" are all indicators in this behalf. Moreover, the whole universe has difference between objects only based on name and form, which are purely temporary and for purposes of identification. The Mundaka Upanishad mantra 'yathā nadya: syandamānā..' testifies to this.

Note: Meaning of the term "Bhagavatī".

The word "Bhagavān" springs from the root "bhaga" and is declined as "bhagah asya asti iti". Coming to goddess, it will convert as "bhagah asyāh asti iti". The root "bhaga" implies six qualities, as delineated in the Vishnu Purana. These qualities are: aiśvaryaṃ(opulence), vīryaṃ (valour), yaśah (fame), śrī (prosperity), jñāna (knowledge of the supreme) and vairāgya (dispassion). One who possesses all these six qualities it said to be bhagavān/bhagavatī.

मीनाक्षीस्तोत्रम्

Hymns in praise of goddess Mīnākṣī

Sloka - 1

Note: Goddess Gāyatrī appears as Gāyatrī, Sāvitrī and Sarasvatī at dawn, noon and dusk respectively, and is worshipped as such during the performance of sandhyāvandana. The visible Sun is Brahman according to the mantra in the sandhyāvandana, as also according to the mahāvākya in the Kṛṣṇa Yajurvēda. Goddess Mīnākṣī is described as the Brahman having various forms. This also explains Her being worshipped by Lakṣmī, Sarasvatī and Pārvatī, since one and the same principle appears in many forms and with many names, as the occasion demands. This also recalls the text "ekaṃ sadviprāh bahudhā vadanti". According to the sanātana dharma tradition, there are arguments whether there is only one god or many gods. As Swāmī Dayānanda Sarasvatī said, this system has not one god, not many gods, but only God.

Sloka – 2

Note: नताभयकरे – One who grants mōkṣa to the devotees. 'Bhaya' refers to 'saṃsāra bhaya' and not mundane fears. Reference may be had to Bṛhadāraṇyaka Upaniṣad, where sage Yājñavalkya tells king Janaka that he (Janaka) has attained the state of fearlessness- "abhayaṃ vai prāptōsi". We also speak about "the fear of the unknown" in common parlance.

Sloka - 3

Note: śrīpādukālaṃkṛtē: Figuratively used as container for the contained, since gods/ goddesses are not seen to wear pādukās. Only incarnations of the Lord or saintly persons (guru and the like) wear sandals made of wood. This recalls the Pādukā Paṭṭābhiṣēka in the Rāmāyaṇa and the prolific composition of Vēdānta Dēśika "Pādukā Sahasraṃ".

Sloka - 4

Note: mudrārādhitadēvatē: refers to the tantric worship, as implied by Sankara in sloka 27 of Soundarya Lahari, which runs as follows:

जपो जल्पः शिल्पं सकलमपि मुद्राविरचना
  गतिः प्रादक्षिण्य क्रमणमशनाद्याहुति विधिः ।
प्रणामः संवेशः सुखमखिलमात्मार्पण दृशा
  सपर्या पर्यायस्तव भवतु यन्मे विलसितम् ॥ २७ ॥

Sloka - 5

khātītē: upalakṣaṇa conveying the meaning that she is beyond the elements. Refer to the description of Brahman as satyasya satyaṃ in Śrīmadbhāgavataṃ

Sloka - 6

Note: (i) नादे sabda or sound loaded with emotion is nāda and refers to the concept of nāda brahma. (Oṅkāra, which represents Brahman, as it is called 'brahmākṣara' and 'ōṃ iti ēkākṣaraṃ brahma'). Nāda has the two qualities of all-pervasiveness and permanence- sarvavyāpī and avināśī

(ii) the word नीवारशूक recalls the vakya 'नीवारशूकवत्तन्वी पीताभास्वत्यणूपमा' in the Purusha Sukta.

Sloka - 7

Note: Many of the similes employed by the Āchārya appear to be प्रतीपोपमा "pratīpōpamā", where the object of comparison appears to be superior to the subject of comparison. प्रतीपमुपमानस्य हीनत्वमुपमेयतः चन्द्रः मुखमिवेत्यादौ says Chandrālōka of Jayadēva.

However, Āchārya perhaps intends that one should understand things from the standpoint of known to the unknown. Obviously, nothing in the universe can be a patch on the charm of the goddess.